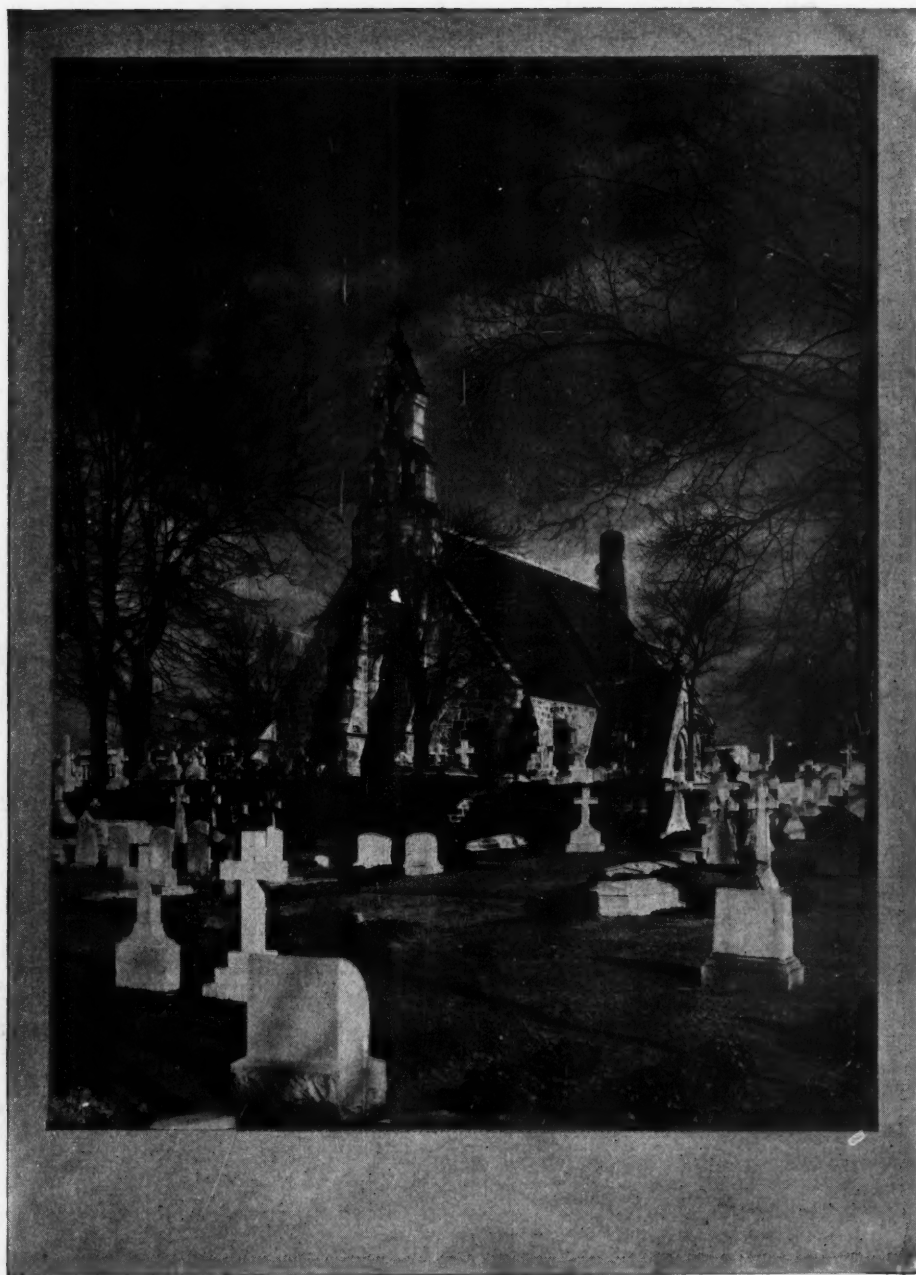


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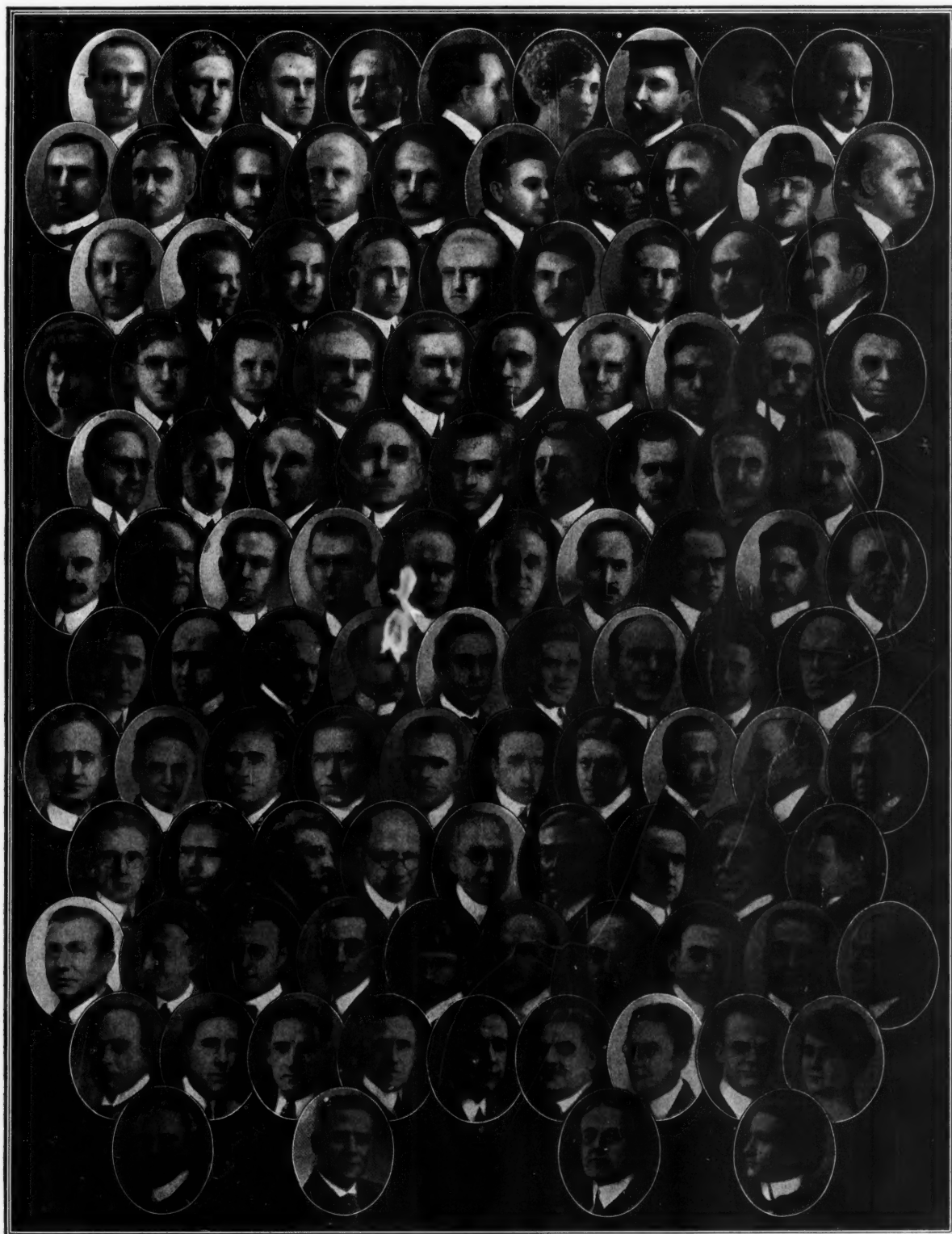
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Debussy—Prelude, Blessed Damosel
Franck—Choral Am
Clokey—Mountain Sketches
Kinder—Thrush
Widor—Finale (Son. 4)

SAMUEL A. BALDWIN

CITY COLLEGE—NEW YORK CITY

Guilmant—Sonata One
Diggle—Souvenir Poetique
Yon—Concert Study
Beobide—Intermezzo
Bivona—Barcarolle
Bossi—Scherzo Gm
Bingham—Harmonies of Florence
Glynn—Evening Calm
Foote—Christmas
Bach Program December 4th
Wagner Program December 8th

MARSHALL BIDWELL

FIRST PRESB.—FREEPORT, ILL.

Mozart—Magic Flute Overture
Schumann—Canon Bm
Gluck—Gavotte
Mulet—Thou art the Rock
Kreisler—Caprice Viennois
Guilmant—Marche Funebre
Meditation on familiar hymn
Rossini—William Tell Overture

JAMES W. BLEEKER

CHRIST CHURCH—NEW YORK CITY

Rheinberger—Pastorale Sonata
Boellmann—Suite Gothique
Schminke—Marche Russe
Gilbert—Prayer
Wolstenholme—Question. Answer.
Iljinsky—Slumber Song
Liszt—Sposalizio
Klein—Dialogue
Wolstenholme—Handel Sonata
Pachelbel—Ciaccona
Spiritual—Nobody Knows the Trouble
Spiritual—Deep River
Murchauer—Preambulum 3rd Tone
Hall—Canzona
Guilmant—Marche Religieuse

Above are selections from the series of recitals Mr. Bleeker is giving this season, twice a month.

PALMER CHRISTIAN

UNIVERSITY OF MICHIGAN

Bubeck—Fantasia
Duparc—Aux Etoiles
Kinder—Caprice
Rheinberger—Phantasie (Son. 12)
Bach—Gavotte Bm
Kerll—Passacaglia
Mascagni—Intermezzo
Dvorak—Largo

Mulet—Thou Art the Rock

*I. IVER COLEMAN

NORTHWESTERN UNIVERSITY

Reger—Phantasie (Ein Feste Burg)
Karg-Elert—Trois Impressions
Bach—Prelude and Fugue Am
Jongen—Improvisation—Caprice
Bonnet—Elfen
Franck—Final

†E. WILLIAM DOTY

UNIVERSITY OF ILLINOIS

Bach—Toccata-Adagio-Fugue C
Groton—Afterglow
D'Antalfy—Sportive Fauns
Karg-Elert—Impression
Bonnet—Etude de Concert

†EDWARD EIGENSCHENK

FIRST BAPTIST—EVANSTON, ILL.

Widor—3 Mvts. (4th)
Bach—Prelude Bm
Moline—Seraphic Chant
Guilmant—Allegretto Bm
Ceiga—Clouds
Vierne—Carillon de Westminster

Recital
Selections

THE AIM of this department is not to show how to make-up a recital program, for the art of program-making is but rarely exemplified; nor is it to give news about recitalists, for recitals are of such frequency as to be no longer classifiable as a matter of news. The sole aim is to supplement the work of our Music Review department and show, in contrast to what our Reviewers think, what the profession itself does. We exclude from these columns the commonplace things whose recitals performances are matters of countless and tiresome repetition, and endeavor to devote all the space here to the current items of organ repertoire on which the profession writes an emphatic endorsement not by word but by deed.

*Recitalist gave the builder the courtesy of credit on the program.
†Complete program herewith.

Vierne—Scherzo

Karg-Elert—Legend of the Mountain

Bossi—Etude Symphonique

*DUDLEY WARNER FITCH

ST. PAUL'S CATHEDRAL—LOS ANGELES

Bach—Prelude C
Bonnet—Romance
Guilmant—Marche Religieuse
Russell—Bells of St. Anne
Bard—Concert Fantasia Fm
Dubois—Toccata
Fitch—Reve du Soir (mms)
Karg-Elert—Legend of Mountain
Tombelle—Marche Pontificale

*†SHELDON FOOTE

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DEDICATING BENNETT ORGAN

Corelli—Suite F

Handel—Largo

MacFarlane—Cradle Song

Bach—Toccata and Fugue Dm

Bingham—Roulette Chromatique

Russell—Song of Basket Weaver

Nevin—Will O' the Wisp

Kinder—Toccata D

*FRANKLIN GLYNN

HOLY SPIRIT—LAKE FOREST, ILL.

DEDICATING KIMBALL ORGAN

Boellmann—Second Suite

Mozart—Minuet D

Glynn—Legend

Loeilly—Gigue

Wolstenholme—Cantilene Af

Rogers—Scherzo (Son. 1)

Improvisation on Londonderry Air

Hollins—Concert Overture Cm

EDWIN ARTHUR KRAFT

MUSKINGUM COLLEGE—NEW CONCORD, OHIO

Guilmant—Introduction, Largo (Son. Op. 42)

Dethier—Nocturne

C. P. E. Bach—Minuet

Bach—Lord Hear the Voice

Bach—Fugue Gm (Greater)

Mr. Kraft was assisted by Mrs. Kraft who sang three groups of songs, with Mr. Kraft at the piano.

TRINITY CATHEDRAL—CLEVELAND

Guilmant—Fugue D

Bonnet—Intermezzo

Reubke—94th Psalm Sonata

Hollins—Scherzo

McKinley—Cantilene

Rogers—Toccata Cm

FREDERICK C. MAYER, A. A. G. O.

FAITH LUTHERAN—DETROIT

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Ferrata—Overture Triomphale

Bach—4 Chorale Preludes

Volkmar—Day of Judgment

Stein—Prelude and Fugue

3 Lutheran Chorales

Sibelius—Finlandia

†CATHERINE MORGAN

HAWES AVE. M. E.—NORRISTOWN, PA.

Vierne—Finale (First)

Widor—Scherzo (Fourth)

Bach—Two Chorale Preludes

Bach—Prelude and Fugue Am

Goodwin—Carnival Passes

Morgan—Legende

Meale—Magic Harp

Yon—Echo

Yon—Concert Study One

†HAROLD SCHWAB

JORDAN HALL—BOSTON

ORGAN-PIANO PROGRAM

PIANO SELECTIONS

Bach—Fantasia Cm

Beethoven—Six Variations F

De Falla—Andaluza (Spanish Pieces)

Dennee—Waltz-Etude in double notes

Brahms—Scherzo (Son. Fm)

ORGAN SELECTIONS

Mendelssohn—Variations (Son. 6)

Borowski—Intermezzo (Son. 3)

Dunham—Vision

Maquaire—Scherzo (Son. 1)

Saint-Saens—Prelude B

Karg-Elert—Lauda Sion

Mr. Schwab is thus following an eminent example, by perfecting his piano technic and appearing in public in the dual capacity of concert organist and concert pianist.

ADOLPH STEUTERMAN

CALVARY P. E.—MEMPHIS

Boellmann—Suite Gothique

Stoughton—Dreams

Rimsky-Korsakoff—Bumble Bee

Bach—Two Chorale Preludes

Guilmant—Allegretto Bm

Gaul—Daguerrotype of an Old Mother

Mulet—Carillon. Sortie

70TH RECITAL

Noble—Fantasy on Welsh Tune

Nevin—Venetian Love Song. Gondoliers

Dvorak—Humoreske

McDonald—Impression of Calvary

Church

Moussorgsky—March of Victory

Massenet—Meditation

Iljinsky—Cradle Song

Meyerbeer—Coronation March

†LOUISE CAROL TITCOMB

LINDENWOOD COLLEGE

GERMAN PROGRAM

Rheinberger—Fantasia Af

Mendelssohn—Adagio (Son. 1)

Bach—Toccata-Adagio-Fugue C

Schumann—Canon B. Sketch Fm

Karg-Elert—Two Chorale Improvisations

DR. LATHAM TRUE

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JOSEPH W. CLOKEY PROGRAM

Sketches from Nature

Pipes of Pan

Dripping Spring

Twilight Moth

An Angry Demon

Fireside Sketches

Grandmother Knitting

Kettle Boils

Symphonic Piece (organ-piano)

Di. lo. . .

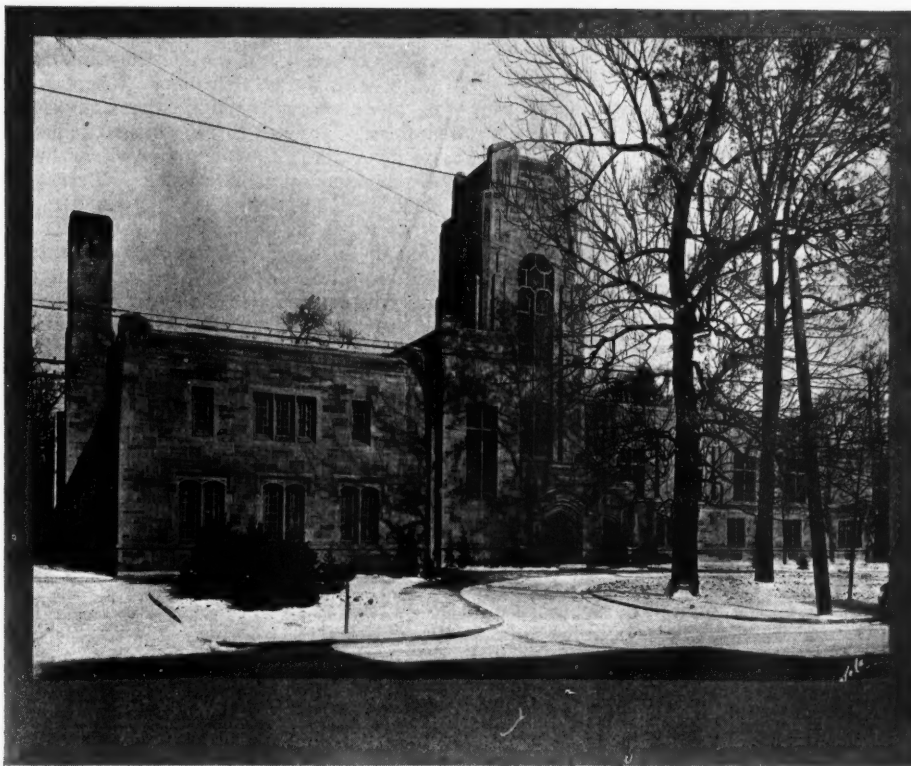
Romance

Scherzo

Intermezzo

Fugue

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Berwyn, Illinois.
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December 1, 1929.

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Thanking you for the interest you have displayed in seeing that everything about the Organ was just right, I remain,

Very sincerely,
(Signed) Jesse G. Crane.

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Repertoire and Review

Prepared with Special Consideration to the
Requirements of the Practical Organist
in Church, Concert and Theater

AN ILLUSTRATED GUIDE FOR PURCHASERS

Abbreviations: *e.d.m.v.*—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

J. FRANK FRYINGER: HARMONIES DU SOIR, 4p. me. With Chimes, and Chimes, used effectively for accent. The success of the piece depends upon using the Chimes a little throughout the composition, merely here and there for accent; the use of beautiful and rich registration for the solo melody; the artistic use of the Harp in the contrast section where the Harp is used on arpeggios somewhat like the famous and beautiful Sturges. MEDITATION in C. If we want to add a touch of simple musical beauty to our services, the careful presentation of this number will do it. Presser, 1929, 40c.

J. SEBASTIAN MATTHEWS: ANGELUS-MEDITATION, 2d. me. Our readers will constantly remember that the reviews in T. A. O. are written not for the sake of any theories of music but for the single purpose of helping our readers find what they themselves want, whether it be a magnificent sonata such as Mr. Barnes or Mr. Yon (to go to the extremes of the alphabet) have written, or a simple piece of music of the class of Lemare's ANDANTINO in Df. There is use in the world for both classes of music, in fact for all classes. These columns cannot rightly undertake to educate composers or to scold them unduly for this or that or the other sin; they can only undertake to tell what the ear hears and the eye sees in each given piece of music, and to try to tell all the good—ignoring the bad, if there be any bad. Sermon being over, now to the piece: it opens with the Chimes, like this: Do-Re-Me-Do, unaccompanied; and then the theme is given in harmony, with considerable movement of parts too. If we choose our registration carefully, for the sake of such warmth of effects as are derived from soft strings and Celestes rather than from diapasons and cold flutes, we'll have something the congregation will like, and something against which the every average organist will delight in this piece. Ditson, 1929, 45c.

ANTONIO RUSSOLO: CHIMES OF ST. MARK, 6p. md. A piece with a special program for its background, namely the ringing of the bells on the night of the great festival when everybody makes merry and has a riotous time of it. The Chimes are used on a short but rapidly moving motive of four notes, producing a realistic effect in accordance with the program of the music itself, and then the 6-8 rhythm of the other materials adds to the effect. The notes are not in themselves difficult to play, but the piece as a whole will afford many problems in the business of knowing just how to put it over most successfully. Mr. Pietro A. Yon chose it for one of his numbers on the festival program when Carnegie Hall and its new organ were opened before a distinguished audience of invited guests. That is about as high praise as is necessary; but it is also a warning that the piece won't be found easy to put over as effectively as Mr. Yon does it. Fischer, 1929, 75c.

R. S. STOUGHTON: ISTHAR, 8p. md. The Composer says his registration markings are "merely suggested", but they include solos and harmony passages for the English Horn, French Horn, Harp, Clarinet, Oboe, etc. That tells a great deal about the color of the work. It is modern organ music. It wants to be beautiful always, with warm, rich tones. There is the peculiar flavor already established by the Composer for his harmonies. Music of this kind is not piano music done over on three staves for the organ; it is the kind of genuine organ music that cannot be conceived on the piano. What we need for the organ is genuine organ music, written for the organ, tried out on the organ, and so intimately using the organ that no other instrument can produce the effects. This composition meets these requirements, and also the equally important additional requirement of being suitable for use in the church service as well as on the recital program. It is a tone poem, complete in itself, and an excellent one. White-Smith, 1929, 60c.

CORRECTION

Through an oversight the illustration made for Mr. Carl F. Mueller's charming little ECHO CAPRICE was not used when that composition was reviewed. We present the excerpt herewith, No. 1495, and refer the reader to page 454 of T.A.O. for August.



Music of the Month

A Digest of the Most Practical and Worthy
Compositions by Composers of the
Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow; when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—MUSIC OF FEBRUARY—

Adolph M. Foerster's In Memoriam is perhaps one of his most useful works; in rather broad style, minor mood, moderately easy, and capable of good effect; published by Ditson, with a Prelude in A-flat and Postlude Dm. Summy publishes a Prelude in Df, which is a good melody piece in serious mood.

St. Clair has written a great many melody pieces, all in popular style, many of them most practical and beautiful bits of music, all easy to play effectively; on the Fox catalogue we mention the Andantino Df, Descending Night, Dream Melody, March Pompous, Memories, and Romance in C. The Composer has used every device within reason for the making of appealing, simple, tuneful music.

Rossetter G. Cole's Summer Fancies and Heroic Piece, both by Schmidt, are excellent examples of his workmanship, and worthy of representing him in any repertoire.

James H. Rogers is a tower of strength for American music; his true importance is not yet fully realized. He found American music in swaddling clothes, and clothed it with the sterling strength of musicianship without in



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T H E V O I C E O F I N S P I R A T I O N

any way losing the charm of its appealing directness. His three Sonatas ought to be in every repertoire; all are by Schirmer, and all have been most favorably reviewed in T. A. O. Among his lesser compositions are the Berceuse, by Ditson, a very charming little melody piece; Festal March, Schmidt, easy, effective, simple but strong; Madrigal, Schmidt, a more highly developed melody piece with many fine effects within easy reach; Processional March, Schirmer, a brilliant and easy number; and the first Suite of four very useful pieces, by Schirmer. We could do nothing better than make it a Rogers on either the 2nd or the 9th, for there are a great variety of fine anthems and vocal solos to draw from also.

Mr. Keller's Romanza, by Summy, we still like best among his works; his Evening, by John Church, is another worth considering; both are serious, musicianly works.

Coerne's Inner Vision, Ditson, is an unusual piece; short, melodious yet not melodic, rich in harmonic contrasts, and abundantly suited to show the rich colorings of the modern organ.

Two works by Mr. Spence are worth mentioning; Song Without Words by Schmidt, and Berceuse by Ditson; both make practical and easy melody pieces.

Of course Mendelssohn's Sonatas always have been superb church organ music and always will be; it is surprising that they are so easy to play. Ethelbert Nevin's piano music contributed so much to the winning of attention for American composers that we could do well to use a few of them as transcriptions. Mr. Delamarter has not made any concession to popularity, but his fame will live long because of his masterful contribution to the literature of organ and orchestra. Rev. Carroll has many rather easy organ compositions, which have been reviewed in T. A. O. Dr. Hastings has many organ pieces that are well known on the Pacific Coast, though this department has not had the pleasure of seeing any of them for review.

Among the anthem composers are Rogers, Marston, Roberts, and Martin. Robert's "Peace I Leave with You" and "Seek Ye the Lord" ought to be in every library, as is true also of the more difficult Martin anthems, "Ho Everyone," "Whoso Dwelleth," and "Magnify His Name."

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.

o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

ORGAN: R. Diggie: Concert Fantasia on Materna, 10p. me. With good structural interest. Ditson, 75c.

F. Glynn: Evening Calm, 5p. e. Fits its title well and makes interesting music. Gray, 75c.

B. Moe: Alpine Suite, 4 mvts. 22p. md. Looks quite musical and worthy. Schmidt, \$1.

Trad.: The Old Refrain, arr. P. James from Kreisler version; everybody loves this superb melody; the transcription is well managed. 4p. e. C. Fischer, 80c.

ANTHEMS: A. Baas: "Recessional," cq. s. 14p. md. Looks highly interesting, for any who can use a substitute for the already famous setting. Gray, 20c.

A. G. H. Bode: "He Maketh Wars to Cease," cq. 13p. me. A good piece of music, both from structural and

interpretive viewpoints, and worthy of use. Gray, 20c.

A. Brune: "The Shadows of the Evening," cq. a. 13p. md. Melodious, rather contrapuntal, requires a pretty fine choir to do it well. Gray, 20c.

R. F. Crone: "Office of Holy Communion," 36p. md. Good musicianship, contrapuntal style prevailing. Gray, 50c.

Do.: "Like as the Hart," cq. 3p. e. Good enough to displace the Novello setting. Gray, 10c.

R. S. Gilbert: "The Lord is Rich and Merciful," qc. 4p. me. Of good musicianly qualities. Gray, 10c.

W. A. Goldsworthy: "Te Deum Laudamus" in C, cq. 16p. me. A typical Goldsworthy production, which is high praise enough. It may not look so good on paper, nor sound so well at a piano, but when it is adequately sung, there is another story to tell. Gray, 20c.

D. R. Emery: "Thou Art my God," c. 6p. md. 8-part. An unusually attractive-looking anthem of the kind that is slowly reforming church music. Gray, 12c.

L. Jewell: "In Quietness and in Confidence," cq. 7p. md. Another attractive anthem; good workmanship. Gray, 12c.

Mendelssohn: "Lord We Pray Thee," arr. Gerson from the middle movement of Mendelssohn's third Organ Sonata. Gray, 12c.

W. P. Merrill: "Thou Wilt Keep in Perfect Peace," cq. 5p. e. Can it be that the noted pastor of Dr. Dickinson's famous Brick Church is turning to anthem composition? The present example is smooth, fluent, churchly. Gray, 12c.

R. R. Peery: "Lead me O Lord," cq. 5p. e. A very good setting. Gray, 12c.

G. D. Richards: "Benedictus es Domine," 12p. md. With many fine, musicianly touches, and an excellent climax. Gray, 15c.

C. C. Virtue: "I Will Lift up Mine Eyes," cq. s. 9p. me. Interesting writing. Gray, 15c.

E. R. Warren: "Hosanna to the Living God," c. 12p. md. Of good musicianship, with punch. Gray, 15c.

D. McK. Williams: "Magnificat and Nunc Dimittis," 15p. md. The kind of a thing an Episcopalian organist would write for himself—if he could do it as well as Dr. Williams has done it. Gray, 20c.

ANTHEMS: MEN'S VOICES: Bach: "Ave Verum," arr. M. Andrews, 2p. e. Minor key, very simple. Gray, 10c.

A. Baas: "Recessional," 14p. md. Better as a men's chorus than for mixed voices. Gray, 20c.

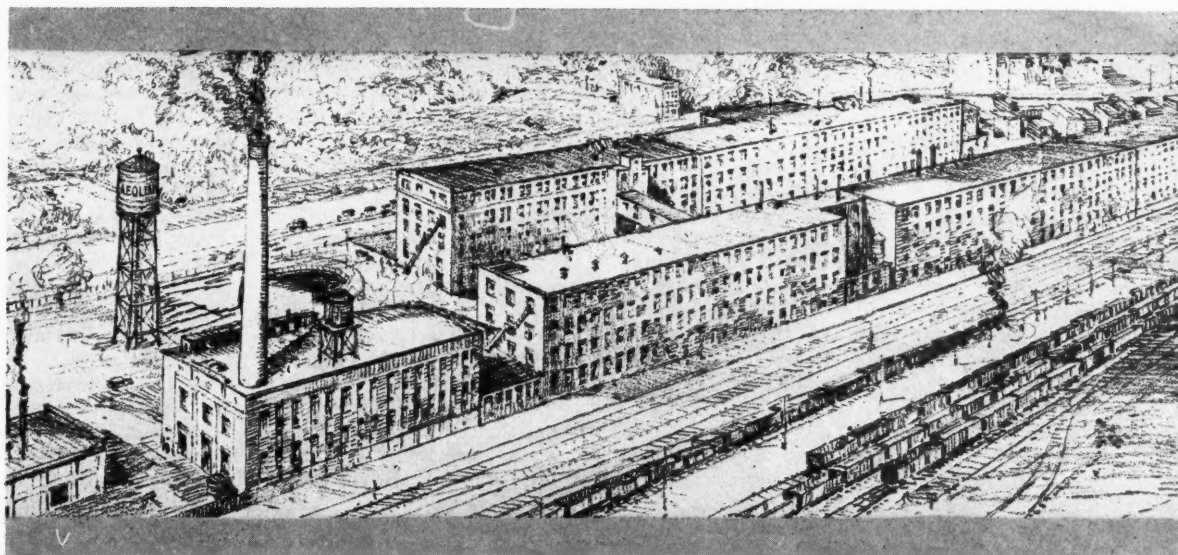
Bortniansky: "Lo a Voice to Heaven Sounding," arr. H. Whitford, 5p. me. A rather effective number. Schirmer, 16c.

CANTATA: MEN'S VOICES: G. B. Nevin: "The Crown of Life," 43p. me. A new version of the cantata that has already become popular in its original mixed-voice version. Ditson, 75c.

SONGS: CHURCH: L. Mynderse: "In Heavenly Love Abiding," l. 5p. e. Gray, 50c.

A. L. Scarmolin: "At One with Thee," m. 3p. Gray, 50c.

Leo Sowerby: Three songs with short-score organ accompaniment: "Hear My Cry, O God," "The Lord is my Shepherd," and "How Long wilt Thou Forget Me," to which last, as a question, we are always tempted to answer, "Forever, if you keep on writing that text." Seems to be very much crying and begging in our churches; not enough praising and thanksgiving. Anyway we may all be thankful that at last Mr. Sowerby has turned his supreme talents to that most neglected of all fields, the church song. Each example is quite up to the Sowerby standard of structure; each is difficult; each needs a lot



THE GARWOOD, N. J., UNIT OF THE AEOLIAN FACTORIES WHERE AEOLIAN ORGANS ARE BUILT

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| Hungary | 2 | Cuba | 2 |
| Canada | 23 | Monte Carlo (Monaco) | 1 |

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689 FIFTH AVENUE & NEW YORK

of work; and each repays it. The second seems to be the most easily managed, and most interesting from first glances. Each is for bass voice only. Gray, 50c each.

W. R. Voris: "The Daily Lesson," h. 4p. e. Gray, 50c.

W. Wentzell: "Lambkins," Christmas song, m. 3p. Gray, 50c.

CHORUSES: E. R. Warren: A series of four seasonal numbers: "Autumn Sunset in the Canyon," "Spring Morning in the Hills," "Summer Noon on the Desert," and "Winter Night in the Valley," texts by Mona Mondini Wood. In each case the Composer has produced a serious 8-part chorus well worth the attention of directors with good choirs under their batons. Gray, 15c, 12c, 12c, 15c.

CHORUSES: MEN'S: A. Baas: "Fuzzy-Wuzzy," 21p. md. And if the men don't like to sing this, they're not human; a fine rollicking song that carries everything along with it. Gray, 25c.

L. M. Genet: "Sea Love," 10p. me. A smooth chorus with arpeggio accompaniment. Effective. Gray, 15c.

CHORUSES: WOMEN'S VOICES: L. Jewell: "There be None of Beauty's Daughters," 8p. md. Gray, 12c.

J. Rockwell: "Thou Gazest on the Stars," 4p. me. A solo voice, against 3-part humming chorus of very unusual character, with piano and Xylophone, the piano capable of displacing the latter if necessary. Something very unusual, and good. Gray, 10c.

3-PART: D. R. Emery: "The Fairy Frolic," 5p. e. Gray, 12c.

J. H. Gower: "Through the Mist," 5p. md. Gray, 12c.

J. Rockwell: "Charm of Slumber," 4p. me. Humorous number. Gray, 10c.

CANTATAS: SECULAR: H. P. Cross: "Brad-dock's Defeat," for chorus of s-a-b. 47p. me. A cantata on an American bit of history, that will come in handy for patriotic seasons; and the music is sprightly and interesting. Ditson, 60c.

E. S. Hosmer: "Columbus," another for the same voices and similar occasions. 13p. me. Ditson, 40c.

SOLOS: SECULAR: R. Braine: "The Cherry Tree," h.l. 3p. e. Ditson, 50c.

A. Buzzz-Peccia: "Those Enchanting Eyes," h.m. 4p. Ditson, 50c.

R. Czerwonky: "Mary Darlint," h.m. 4p. Sprightly, humorous, excellent encore song. Ditson, 50c.

L. G. Del Castillo: "Whar yo' From, Li'l Stranger," h.l. 4p. me. Of fine possibilities. Ditson, 50c.

F. B. DeLeone: "When Day is Done," m.l. 4p. e. Of good possibilities. Ditson, 50c.

C. Edwards: "When the Sun Calls the Lark," h.l. 3p. Simple, vivacious, charming. Ditson, 50c.

H. Mackinnon: "A Little Dutch Garden," 3p. m. Gray, 50c.

R. H. Woodman: "Out of the Shadows," 3p. h.m. An unusual text, given an unusually good setting, for church use wherever the viewpoint is fairly liberal, though the text is not from the Bible. Schmidt, 50c.

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE

TWO NEW ISSUES from the Paxton Press are the MINNELIED of Brahms, arranged by J. Stuart Archer, and "Jesus Called to Him the Twelve," a chorus from one of the Bach cantatas, also arranged by Mr. Archer. Both these three-page numbers are well worth playing;

they are not difficult and sound well on a small organ; the Bach number I like muchly; it is an ideal service prelude. From the same publisher there is an arrangement for organ and piano of the Schuman ROMANCE AND SCHERZO by Mr. Archer that will interest both players and listener, it is easy and effective. A number of books devoted to the works of Henry Smart, edited by Dr. Orlando Mansfield, should find favor with organists everywhere; the music is easy, devotional, musical and effective as service material. I recommend them especially to organists of modest technic and to those who have small organs to deal with. I like the charming REVERIE in E-flat by Guy Michell, and the REVERIE by Ernest Halsey; both pieces are suitable for church and recital work and I have played them "by request" a number of times.

From Germany there comes an attractive PRELUDE AND FUGUE by Carl Hoyer, quite difficult; it needs to be digested slowly. The PRELUDE is a little thick in spots and the registration given should be changed to suit American organs; however the FUGUE makes up any lack of interest that may be found in the PRELUDE; it has a splendid subject and if played up to time should prove most effective. Once again let me say it is difficult. Of much less interest is a CHORAL IMPROVISATION by Bernard Morean, a trite sort of hymn-tune is hung, drawn, and quartered, its suffering is nothing to that of the listener and by the time you reach page nine you fold up like the Arab and silently slip away. Both these works bear the Oppenemier imprint.

From Italy there is a Suite by O. Padruc; the publisher is not mentioned and from the poor get-up of the work I have an idea that is privately printed; anyway you are not missing anything. It consists of a Prelude, Prayer, and Sortie; the first is Hymn of the Nunish, the second is Boellmanish, the third is Scotson Clarkish, and the whole work is devilish.

FIVE FANCIES for small organ by Noel Ponsonby have been published by the Oxford University Press. These charming little pieces should find a place in every library; they are easy to play and can be made effective on even a one-manual instrument. Except for number five they are only two pages long; even so, they reflect a mystical, old world sort of mood that makes them ideal for church use. Number three gives the composer's tune to "Dove Divine" in four-part harmony and in variation form, number two is rather modal in character, another is a delightful Andantino. Altogether a lovable little set of pieces that makes one regret more than ever the early death of the composer last year shortly after he had been appointed organist of Christ Church Cathedral, Oxford.

Marcel Dupre's SECOND SYMPHONY in C-sharp minor, which he is playing on his present tour, has just been published by Durand. I feel that it is an advance on the SYMPHONY in G minor; at the same time it will need more than one hearing to create an interest. The PRELUDIO is based on two themes opposed in character, opening with a murmuring of detached notes played alternately on two manuals, the themes being gradually brought out and outlined. New rhythmic elements run in one upon another, working up to a big climax. The INTERMEZZO develops leisurely and suggests the gracefulness of old dances enhanced with several rhythmic countersubjects. The TOCCATA, as Mr. Dupre's programs notes say, develops into one continued clean-cut compelling rhythm, interrupted only in the middle section by an episode in which the main theme is heard again but transformed, and leads to final stretto suggestive of frantic triumph. Needless to say the work is difficult and demands a first class instrument.

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The American Organist

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The AMERICAN ORGANIST

Vol. 13

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No. 1

The Life of a Musician

Woven Into a Strand of History of the New England

Conservatory of Music

By HENRY M. DUNHAM

WHAT TO DO NEXT

I DON'T REMEMBER that at the close of my High School days I had even considered the significance of the fact that life was a game in which I must take some sort of a part. I was still a drifter and like Micawber, waiting for something to turn up.

It was my beloved father who, one summer day just after my graduation, awakened my slumbering ambition with an offer to send me to the Conservatory in Boston for music lessons if I would be satisfied with one or two terms which was all he thought he could afford at the time. Of course, I was not long in accepting the offer and immediately consulted Uncle Fred as to who would be his choice of a teacher in organ, as this was the branch in which I proposed to specialize.

There were two Conservatories in Boston at this time, the New England, and the Boston; Julius Eichberg, the head of the Boston, and Dr. Eben Tourjee of the New England.

It was now mid-summer and hardly the time to expect anything doing in either of the Music Schools but my Uncle, having decided on Eugene Thayer, teacher of organ at the Boston Conservatory, for my instructor, I became so eager to get in touch with things, that I set off immediately for Boston and climbed the two flights of stairs in the Mason and Hamlin building on Tremont Street to the home of the Boston Conservatory, only to find the doors locked and then kind Providence took me in charge and directed my steps to Winter Street and the home of the New England Conservatory, where I found the office

open and a genial and willing official to answer all my questions. As a result I left the building enrolled for lessons in the approaching term with Mr. George E. Whiting.

I ENTER THE CONSERVATORY

THE NEXT FIVE YEARS spent at the Conservatory were among the happiest of my life. Coming as I did from the country, the musical environment seemed wonderful and was always changing. I was making new acquaintances, musical and otherwise, constantly, many developing into lasting friendships.

In those days, the Conservatory occupied the three upper floors of the Western side of the Music Hall building. The entrance to Music Hall and the Conservatory were side by side at the end of an alleyway extending for some little distance off Winter Street.

Often, in those earlier days, have I stood in eager anticipation just outside the entrance to see the great artists come out from rehearsal. If it were a female—Patti, Parepa Rosa, or Nilssen perhaps—a carriage with a pair of horses would usually be backed up the alleyway to receive her.

Underneath Music Hall was an amphitheatre called Bumstead Hall, used some times for concerts, but mostly for rehearsals. Many years later I attended a recital here by Paderewski, which was the gift solely of Mrs. Jack Gardner to the musicians of Boston, she standing at the door giving out the programs. A remarkable woman was "Mrs. Jack", a real

live wire in musical Boston. Unfortunately her type is very rare.

Just off Bumstead Hall in the basement, was a small dummy engine used to furnish the wind supply for the Great Organ. My friend Morse and I would occasionally come down here to eat our lunch. It is a pity they had no one in those days to advise one what to study. I needed piano badly and when some time later I did begin, it was with a teacher I didn't care for and stayed with only a short time. Many years after, a pupil of mine happening to say she was studying with this same teacher, I asked her, "Why with him?" "I am learning how not to teach", she replied. "If that is your point of view", I said, "keep right along."

For the "Questions and Answer" Class, which Professor Emery conducted in room thirteen, and which was free for all, there was a box placed in the corridor, into which pupils dropped slips of paper containing questions they wished answered. Considerable merriment was caused one day, when Professor Emery opened one of the papers and read: "Is Professor Hills a married man?" He being one of the younger teachers and very good looking, the question perhaps should not be as surprising as it seemed.

I began the study of Harmony with Professor Emery. His text book, "The Elements of Harmony", was exceedingly simple but we supplemented it with Richter.

The first Conservatory concert in Music Hall in which I played I was conscious of no nerves at all. The organ towering sixty feet over me, and the audience of three thousand, frightened me not a bit. I imagine it was largely because, as yet, I had no reputation to lose.

The Music Hall Organ, by the way, was most embarrassing to play upon, sitting as the organist did, in an alcove directly underneath the pipes, and the action being crude and slow, the sound reached the player nearly a whole beat late. Playing anything contrapuntal that moved rather fast, especially if one used the "Volles Werk" or "Full Organ" pedal, the confusion became so great that I have found it necessary at times to count aloud to keep things in hand.

The supremacy of Boston as the centre of Musical activity throughout the country extended from some time before the Civil War until, we will say, the advent of the Boston Symphony Orchestra, and my Conservatory days were spent at the apex of this period.

In passing I would like to add as my personal opinion that the Boston Symphony Or-

chestra has not proved an unmixed blessing to our city. Before its advent we had many musical organizations, all flourishing but now anaemic or gone out of business entirely. The only thing worth supreme consideration being our wonderful Orchestra and even that not a real Boston production, or at least not more so than our Base Ball Clubs, which each year are only as good as Boston can afford to pay for.

Our orchestra is almost wholly foreign, always conducted by a foreigner who does not often speak English at rehearsals and always leaves for Europe as soon as the concert season ends.

THE WORLD'S PEACE JUBILEE

THE WORLD'S PEACE JUBILEE so called because it was held to commemorate a whole world practically at peace, began its festival June 17th, 1872, and lasted over the following July 4th.

In the chorus were over seventeen thousand voices; in the orchestra, more than sixteen hundred selected musicians from all parts of the country. The "Bouquet of Artists", selected from churches and the concert stage throughout the land, had a membership of two hundred. Among a long list of artists may be mentioned, Peschka Leutner, Parepa Rosa, and Richard Strauss. Germany, Italy, France, England and Ireland were all represented by their best military bands.

These were a revelation to American ears; their instruments were of a better quality and in the ensemble there were less brass and more reeds. I think the French band, on the whole, was the favorite, possessing all in all a little more refinement and elasticity. None of the others were far behind, however, all being most worthy representatives of their respective countries.

I attended this Jubilee and sang among the basses, as I didn't wish to subject my vocal cords to the unnatural strain that the tenor part might demand.

We were all effective singers in one way or another, up where I sat, but better amalgamated than when heard singly.

The chorus was too large to be effective except in music which moved slowly. Anything contrapuntal suffered, for instance, when contrasted with a choral, and anything fugal and as involved as "All we like sheep," which was one of the choruses sung, became, in performance, a mere jumble of tones, non-cohesive and without life; I remember we came near actual disaster in attempting it. We, in the bass

section, sang with fervor and with faith that we were still in the game, but of that we could never be sure, because when singing we could hear nothing but bass.

A choral or hymn sung slowly by this great chorus with the support of the organ, orchestra and thundering cannon, gave you a thrill you could never forget. I found myself trembling all over and saw people crying. It was worth a trip to the Jubilee from anywhere just to hear and be thrilled by those majestic masses of tone which for the time seemed to transport one into the very Presence Divine.

The orchestra, being as one might say, "hand-picked" and by such musicians as Zerrahn and Gilmore, was fully equal to all demands made upon it. My father never tired of talking, even years after, about the wonderful Tannhauser Overture and of the violin figures accompanying the Hymn of the Pilgrims.

The appearance of Edward Strauss, the "Waltz King", going down the aisle, violin in hand, was always the signal for a great demonstration. After starting the orchestra, he would turn and, facing the audience, begin to play, beating time with his foot and in certain rubato passages indulging in many physical gymnastics.

Those Jubilee days and nearly all the people who took part have now vanished. Father Time has pretty nearly succeeded in obliterating all traces of the event. And yet to me, one of the few left to judge, the event constitutes a very important page in American Musical history and one, I am afraid, never to receive proper recognition.

AN OFFER ACCEPTED

AFTER I HAD BEEN in the Conservatory only about a year, I was offered the position of Organist and Director of Music at the Porter Congregational Church, Brockton. Mr. Ford, one of the town's big men, and prominent in Porter Church affairs, asked me one day to go to drive with him.

I wondered what it was all about as I scarcely knew him but was not kept long in the dark, for hardly had we started when he asked me if I thought I could make good in Gurney's place at the Porter Church, which meant, could I play the organ and direct the choir of thirty voices including a paid quartet.

I could hardly turn down such an opportunity to make a start in my chosen profession and told him frankly that I had no experience as a director nor as yet very much as an organist but would be glad to make a try.

"All right", he said, "the position is yours. Salary, five hundred dollars a year and I want you to teach my daughter piano."

This addition to my income, and a few pupils who came because of my suddenly acquired reputation, put me upon my feet financially and enabled me to pay my own way from this time on.

I had charge of the music in the Porter Church for eight years and the experience gained proved an excellent preparation for the position I was called upon to fill later. The people were most considerate, giving me always a free hand. I don't recall adverse criticism made at any time except a mild one voiced by one of the elderly deacons. I had been substituting in Boston one summer for Mr. Whiting, at the Cathedral of the Holy Cross, the society worshipping at the time, while the new Cathedral was in process of erection, on Castle Street. Becoming much interested in the Gregorian tones which were used at Vespers, I decided to use some of them in our service at the Porter Church.

This was a little too much for the old deacon and he entered a mild protest in one of the business meetings of the church. Mr. McNeil, the pastor, very much up to date and rather a wag, said in reply, "Never mind, deacon, we have two kinds of music in this church, the 'high-falutin' and the 'low-falutin'. If we don't like the 'high-falutin' at least let us be charitable to those who do."

The old deacon always hated McNeil and one Sunday took occasion to show his contempt for him in a most original manner.

The organ and choir were, as was quite the general custom in those days, at the opposite end of the church from the pulpit and during the singing of the hymns the congregation was in the habit of facing the choir. After singing the hymn at the end of the service they would turn, facing the minister, to receive the benediction.

On this particular Sunday we had finished the hymn and I had the organ all set for the postlude, when there followed a prolonged silence finally broken by rather a weak and trembling voice from the pulpit announcing: "The congregation will be dismissed today without the usual benediction."

Thinking the pastor must be ill, I shut up the organ without playing a postlude. Some time after, when the excitement had died down I found that the old deacon whose pew was down front and quite near the pulpit, had failed to turn with the rest of the congregation to receive the benediction, making thereby his

lack of respect for the pastor as conspicuous as possible.

The Rev. R.G.S. was most interesting as an individual, but not very ministerial. On Saturday nights I often took supper with him and his family, after which he and I would go into his study to smoke a cigar and he would remark, "Well, H. M., tomorrow must be our biggest day," and I would reply, "Yes, Sir," and really try to make it so. And he, who had been driving his splendid span most of the week, probably hadn't given a thought to his part of the service, for I have heard him say on Sunday morning to his soprano who was often a visitor at his home: "Say, Emma, give me a text to preach on this morning."

He usually rented a farm for the summer somewhere near town and I have helped him get in his hay on a Sunday afternoon when it looked like showers.

At the reception given him as he was about to leave for Bridgeport, Conn., from whence he had received an attractive call, he made the public announcement that he would give me a thousand dollars a year to go along with him. Whether or not he meant this to include in the contract smoking his cigars and helping do his summer chores, I am not prepared to say. At all events, it would be difficult to find a more comfortable and appreciative man to be associated with in church work than the Rev. R. G. S. McNeil.

I was much interested in my work and improved the quality of the singing with my increasing experience.

Having become greatly interested in the music of the Romish Church while substituting for Mr. Whiting, I introduced much of it during the latter part of my stay, singing in special services Haydn's Second and Third Masses and Gounod's St. Cecilia complete.

The Mass to me is one of the most attractive and inspiring forms for choral expression. Almost all the great masters wrote at least one, Haydn, sixteen; but they are all out of style now; too florid, too brilliant. The church hardly tolerates any style of composition outside the plain song, Gregorians, or at most, anything written a capella and preferably without accompaniment. A pity it seems to me because while plain-song and Gregorians furnish the very highest type of devotional music, you get no thrill from any of it. It excites no religious ecstasy. Perhaps the church does not care to, however, I remember playing the great Fugue in Mozart's Twelfth Mass on a Corpus Christi Sunday, accompanying a choir of fifty singers, when I could hardly keep my feet on the pedals. We seemed to be

climbing on great volumes of tone to the very gates of Heaven.

At the end of eight years' service I resigned from the Porter Church to go abroad.

My leaving furnished the occasion for a parting reception which was surely gotten up on a grand scale. I was visiting Mr. McNeil in Bridgeport at the time. While there I received a letter from my father which said I had better return right away as they were to give me a reception at the church on a near date. I arrived home on the day before that set for the reception and Father informed me that as he thought they were to make me some sort of a present, it would be best for me to think up something to say in response.

When I went to the church with my Father and Mother in the evening, we found both church and vestry brilliantly lighted. I was led up the aisle to the strains of the organ which was being played by one of my chums from Boston and when I arrived in front of the pulpit, Mr. Fullerton, the postmaster of the town, proceeded to read an original poem after which Mr. Robinson, the principal merchant of the town, made a speech appropriate to the occasion and presented me, with the best wishes of the choir and congregation, a very beautiful gold watch and chain.

My speech of acceptance I am sure has never been quoted. A reception, hand-shaking, after which refreshments in the vestry, and the festivities were over.

Another important marker in my life's history had just drifted by, hardly noticed.

A lovable, loyal, warm-hearted people! How fresh even today is the memory of their many kindnesses. It is always a joy to recall those Porter Church days and I shall never cease to be grateful for them.

STUDENT DAYS

IT WILL BE necessary in order to chronicle many interesting events which happened during my Conservatory days to go back for several years, for I lived in Brockton and took an active part in its musical life during all my student days and indeed until some time after I became a member of the Conservatory faculty.

Naturally, during the earlier days my interest centered in what occurred in Boston Music Hall and the Conservatory. I was not yet much acquainted outside. There were many concerts by great artists including von Bulow, Rubinstein, Nilsson, Parepa Rosa, Carey, Albani, Ole Bull and others, and by the several Choral Societies, Harvard Symphony Orchestra and the Thomas Orchestra.

I was present at a concert given by the Boston school children conducted by Eichberg when they sang, "To Thee, O Country, Great and Free", and aroused such enthusiasm that a gentleman arose in the back gallery and said, in effect, "I am a Southerner with naturally a Southerner's feeling of bitterness and disappointment, but what I have just heard has lifted me out of myself and I am now devoutly thankful that we still remain 'one country great and free'".

The Conservatory held in Music Hall, what were called Quarterly Concerts, and while the material sent in by the faculty was not quite so severely censored as it is to-day, nevertheless, many who became famous artists later in life (including Nordica) were first heard in public here.

It was a great occasion when I made my first appearance as a soloist at one of these concerts. It probably interested me more than anyone else, but the fact that I was playing that wonderful instrument which my parents had so glowingly described when I was a child, made me feel that at last I had reached the heights to which my ambition had been directing me for many years.

The standard as yet was not very high and after three years of study I graduated from the Conservatory and entered the Boston University College of Music which just at this time became affiliated with the Conservatory.

In the meantime my circle of acquaintances was rapidly widening and already included the clerks in the two Music Stores, Ditson's on Washington Street, and Russell's on Tremont Street. In the former was Arthur P. Schmidt, lately over from Germany—later on he was to mean much to me as a publisher.

I don't recall just the order in which I met and became intimate with these young men, but at the time of entering the Boston University I found myself to be one of a definite group of ten students who were particularly congenial and who eventually banded themselves together in a diminutive secret society known as the "C. P. F." No effort was ever made to add to its membership and when school days ended, that as a Society ended also, but it had served its purpose in cementing friendships which were to last a lifetime.

Several of these young men had more than ordinary talent and deserve special comment here: Alfred D. Turner, the originator of the idea of a society was a man I liken in temperament to Berlioz—excitable, impatient, with extravagant ideas especially in composition. He would have gone far had he lived and been properly restrained, for he had great

talent both as a pianist and composer. At the time of his death, which I think was in his thirty-first year, he had already been a teacher in the Conservatory for several years and had published many useful piano Etudes and a book of scales and octaves, the last of which proved very remunerative. Charles H. Morse was a good scholar and became an excellent musician. As an organist, he was uninspired but possessed a good technique. He was the first to be appointed head of the music department of Wellesley College, a position he held for several years.

I had the pleasure of giving many Organ Recitals at Wellesley while he was there. He afterward became organist at Henry Ward Beecher's Church in Brooklyn, New York. Finally, he became Professor of Music at Dartmouth College from which position he later resigned with a pension from the Carnegie Foundation.

And there was Fred H. Lewis, the wag or rather the clown! I think musically the most talented of all and yet one who never arrived anywhere in particular because he would not be taught. I have seen him bring into class an exercise filled with consecutive fifths simply because he had been told he must not write them.

Once his name was on the program for two piano numbers at a Conservatory Concert in Music Hall and he began sometime before letting his hair grow long for the occasion. When he appeared in concert it was well down over his coat collar; but, evidently, not satisfied with the effect, he went out between numbers and had it cut as short as possible, thereby creating a real DePachmann sensation.

I roomed with him for a time on Chandler Street and one Sunday afternoon, when I arrived from Brockton, Mrs. Shaw, our landlady, stopped me and said, "Oh, Mr. Dunham, don't go up stairs, Mr. Lewis is crazy, he keeps groaning and seems to be throwing things about". I said, "I think I can calm him", and up I went. I found him sitting in a chair bent over and when I entered, he looked up and grinned: "What's up, Lewis?" He replied, "O, I was getting uneasy and thought I would entertain Mrs. Shaw a bit."

There was quite an interval while we were rooming together, when he and Turner didn't speak to each other but they would meet in my room, and while I would be reading or writing exercises, would abuse each other through me, always prefacing their remarks with, "Say, Hen." It was extremely amusing to me for their epithets were decidedly origi-

nal, many of them hardly to be quoted in good society.

While we were still living on Chandler Street, Miss Mary Shaw, daughter of our landlady—who afterward became a famous actress—and at that time a teacher in the Girl's High School, told me of an incident occurring in her room which seems to me worthy of a place in these chronicles. Eichberg, head of music in the public schools, was in one day, hearing the girls sing, when they were visited by a member of the Music Committee. After listening awhile, he arose and said, "Young ladies, I have enjoyed your singing very much, especially that last piece by Abt, and now can any of you tell me why Abt should have written the alto part of that piece in the way that he did?"

After he had departed, Eichberg sat for some time at the piano with his great head, covered with its shock of iron gray hair, bowed in an attitude of extreme dejection. Finally he arose and said, "Young ladies, I must go now, but I will return von week from to-day and in the meantime I want you to tink it over and then tell me vy Longfellow should have written Evangeline in the vay vot he did."

Of the eight members of the "C. P. F." all were organists, several, however, specializing in piano.

We used to boast that Arthur P. Schmidt owed his later success as publisher largely to us for while he was still a clerk at Russell's Music Store, we gave him a commission when he was going abroad one summer, to buy us quite a stack of music and the order was sufficient to encourage him to set up for himself when he returned. Personally, I owe a lot to the environment furnished me in my student days by the "C. P. F." Mutual criticism given in the spirit of fellowship such as that fostered by the Club I found of special value and often sought it.

In our class work also, with Professor Paine, I found nearly as much inspiration and valuable criticism from my classmates, all "C. P. F.'s", as from Paine himself. I had not yet, however, acquired much faith in myself. One day Professor Paine stopped me on the stairs and said, "Dunham, why don't you do more work?" "Why?" I asked. "Because you have talent." As that incident is vividly recalled even today, the advice probably did sink in some.

One day, being rather late in preparing my lesson in Fugue, to save time I borrowed my subject from some samples of subjects in Cherubin's Treatise on Counterpoint and

Fugue. After the Professor had pretty thoroughly mangled it as a bad subject I had to confess its source. The Professor was sometimes a little profane and he indulged himself a little now, claiming that it was a bad subject anyway.

At this period, Mr. Whiting had already resigned, to teach organ in the Conservatory just established in Cincinnati, with Theodore Thomas at its head, and I succeeded him here. I was already beginning to be known as a recitalist and by referring to my scrapbook find that it was at about this period that I gave a series of noon recitals each season (five in number) on the Great Organ, sending out boys with circulars to the various railroad stations to advertise them.

John S. Dwight, editor of Dwight's Journal of Music, occasionally honored me with his presence at these concerts and with kindly criticisms in his paper. On one occasion when he was present, I played Mendelssohn's Sonata in D minor which opens with a choral marked *mp*. Unfortunately, the previous number had ended with the crescendo pedal on and I just here made a mistake which organists often do (because the use of the crescendo pedal does not show on the stops). I fixed the stops for *mp* and began, only to find that the full organ was on. I did the only thing which could have been done, continued until there was an opportunity in the last phrase of the choral to gradually reduce the organ to its proper *mp* and then played on to the succeeding variations as before planned.

The next day Dwight's Journal of Music in its review of the concert emphasized particularly the effective manner in which I had announced the choral.

In looking over my scrap book I also find that the type of program was quite different in those days. Mine contained an undue proportion of arrangements which, after all, one had to use, or play practically nothing worth while but Bach, Merkel, Hesse and a few others of the same school. Of the French School of the present day, there was as yet no suggestion, the names of Guilmant and Rheinberger had not appeared on any organ program at the time of my Music Hall concerts.

At about this period I was walking one evening with Turner on Columbus Avenue, when arriving at my rooming place, he said, "Hen, why don't you write an organ sonata?" "Ridiculous!" I said. "I tell you what," Turner replies, "You go in the house and write tonight the first four measures of an organ sonata. Promise?" "Yes." And so I was pushed into writing the first ambitious piece

I ever attempted. The piece was published by my friend, Arthur P. Schmidt, and has been used widely ever since. Before it was published I gave a concert in Tremont Temple to bring it before the public.

After the concert I walked with a young lady on Tremont Street and was naturally rather interested to know what she thought of the piece. After walking some distance in silence, she suddenly, with her nose in the air, said, "Hm! I don't believe you wrote it." She could not have said anything that would have pleased me more. The piece was slow in the making and I have never since written anything worth while which did not require infinite patience.

At the time of its publication I received a letter from Mr. Whiting who was already in Cincinnati in which he placed my piece at the very top of the list of American organ works yet published, and expressed himself as hurt that I had dedicated it to Chadwick instead of to him who had done so much for me—the reason for which is that after it was finished—not yet published—he did not take seriously enough its value as a composition, and Chadwick at the time was one of my chums and used occasionally to drop in and give me encouragement while it was in the process of construction.

There was also a whole column from a Chicago paper devoted to a criticism of the work and of its performance at a concert by Clarence Eddy.

A remark made to me years later by Dr. Vernon, the pastor at Harvard Church where I was organist, would have been invaluable to me at this time.

He had written a liturgical service for our vespers and asked me to write the music. Having also to make twelve copies, as a whole it was quite a job and I wanted him to know it indirectly; and so when I went into his study, as was my custom before the service, I said, "Well, Doctor," I have spent the afternoon on your Vespers." He replied: "And I have spent the afternoon writing the last paragraph to my sermon."

Here was an attribute of greatness to which I had never paid much attention. When hearing a Beethoven Concerto, for instance, it had seemed to me that Beethoven must have written it with about as much ease as I would a letter; that it was a direct inspiration, and required no great mental effort on his part. He was merely a mouthpiece of God, while with me, struggling with my first Sonata, tearing up page after page as not worth saving, and trying again and again to find

those elusive measures, when I finally reach the end and could even say, I have written a good work, I then argued with myself, having no talent, no inspiration outside myself, is it worth while to go on?

Here is my answer in the words of Dr. Vernon:

After all, one has merely to look over Beethoven's sketch-book to find that even he at times "sweat blood."

CENTERS OF MUSICAL ACTIVITY

OUTSIDE the two Conservatories there were in those days three centers of musical activity. Oliver Ditson's on Washington Street, one of the largest publishing houses in America, and then agent in this country for Novello Ewer Company, London, was frequented by all classes of musicians. A typical morning scene at Ditson's would be something like this:

At that counter on the left is seated a young woman, apparently stocking up for a week's teaching in some suburban town; at the opposite counter, several are looking over the latest things in songs, while further along is Carl Zerrahn looking over some orchestral scores. Papa Dwight, the critic, has just stopped to speak with him. Over there in a corner is a group of our church singers. It has become a habit for them to meet here on certain days each week to gossip a bit. I used often to see in this group such of our local favorites as Myron W. Whitney, Henry C. Barnabee, Tom Carl, Flora Barry, Annie Louise Carey, Julia Houston West and others equally famous.

The men of this group usually wore frock coats, high hats, and carried canes.

A real democracy was Ditson's and always a busy place.

As we enter Russell's on Tremont Street, the musical atmosphere changes quite noticeably. On the counters only high grade literature and select editions, mostly German importations. The class of patronage is more like that which would come from the Back Bay, and the whole environment seems always quiet, dignified and unambitious. I trade here quite a lot for certain editions which I use in my teaching. I also meet here certain musicians seldom to be seen in Ditson's, S. B. Whitney for instance, with whom later in life I became quite intimate. He became noted as an organist and was already beginning to make the music at the Church of the Advent famous. Further up on Tremont Street, and still opposite the Common, musi-

cal activity centers in the Chickering pianoforte Warerooms and the studio of Mr. B. J. Lang. These places were the centers of activity for the musically inclined aristocracy of Boston, the headquarters, one might say, for the Cecilia Singing Society and the Apollo Club, both of which organizations owed their creation and fame to Mr. Lang, their Conductor.

Mr. Lang was neither a great pianist nor organist, and yet he was in considerable demand as soloist on both these instruments. For many years he was organist for the Handel and Haydn Society and when finally Carl Zerrahn had to retire because of his rapidly increasing deafness, Mr. Lang succeeded him as its Director. On his invitation, I played the organ part to Haydn's Oratorio, "The Creation," at one of the concerts of the Society in Music Hall. For many years we dubbed him "The Musical Dictator of Boston", which in a large degree was true.

RUGGLES STREET BAPTIST CHURCH

SHORTLY AFTER becoming a member of the Conservatory faculty, I accepted the position of Organist at Ruggles Street Baptist Church.

I had now burned my Brockton bridges, cut loose from another marker and became, from this time on, a full fledged Bostonian.

At this time the "C.P.F.", altho it had disbanded as an organization, still hung together socially, nearly all holding positions of some sort in or near Boston.

On one occasion I was visiting Swan in Milton. It was Sunday morning and Swan harnessed up and took me to Castle Street where I was substituting for Whiting; he then drove back to Meeting House Hill to play his service. The choir being on its vacation he had the gallery all to himself. The day was hot and the drive had made him drowsy. Listening to the sermon proved the last straw and he fell into a deep sleep. He told me afterwards that the next thing he knew the congregation was singing the last hymn without the organ.

Sometime later, Preston, who was also one of our boys but not a "C.P.F.", was substituting at Trinity Church and while in the study of Philips Brooks, just before the service, he was asked to play a tune on the opposite page from the hymn ("A favorite tune of mine," says Dr. Brooks). When playing the service, Preston forgot all about the request and played the tune usually used on the same page with the hymn. After the service Dr. Brooks

thoughtfully thanked him for playing his tune.

At the time I went to Ruggles Street Church it was already beginning to be famous for its music. Mr. Daniel S. Ford, owner of the Youth's Companion, who had taken it upon himself to furnish the music, had already put in a new organ and assembled a male quartet which later became celebrated.

I was organist for thirteen years and the musical forces, when fully organized, included quartet, thirty miscellaneous voices scattered throughout the congregation, fifteen basses placed in the front seats of the rear gallery for the purpose of giving the congregational singing assured body and support, a large mixed chorus for the evening service and a precentor. When the equipment was at it best, the music cost Mr. Ford thirty thousand dollars a year.

Mr. Ford was an austere man, difficult of approach and, as told me by Mr. Hezekiah Butterworth, the author and well known writer for the Youth's Companion in those days, justly feared by his employees. He was fond of music but only with a childish appreciation of it. In church, he sat by himself, very far back on a side aisle, vanishing immediately after service ended.

His quartet and the congregational singing were his two fads. The quartet always sang two selections unaccompanied, of the Sankey type and usually with such distortion of rhythm that the original would scarcely be recognized, and I must say they were all the better for that.

Herbert Johnson, the first tenor and leader of the quartet, and I were always at the church by nine o'clock, I to practice on the organ and he his vocalises in the vestry. He had an unusual voice and as a singer was very popular. In singing one of these Sankey tunes, I have seen him work himself up to such a pitch of religious ecstasy that the tears would roll down his cheeks, and it may have been on the same Sunday, while we were waiting for the doors to be opened, letting in the congregation, he would climb into the pulpit, open the Bible and frequently pounding it for emphasis, deliver a sermon to an imaginary congregation that was anything but religious, which would make your hair stand on end.

One day during my first year, Mr. Ford called me to his office and asked me to improvise on the Sankey tunes, and when I said I could not he then said, "Well, Mr. Dunham, I will have it written out for you."

"Mr. Ford", I replied, "the people in the Conservatory haven't much respect for that type of music, they even call it vulgar. If it could be said that I was improvising on 'Hold the Fort' or 'The Lost Sheep', I would immediately be discredited as an organist and musician and lose irrevocably the standing I have already acquired." Of course, this aroused in him too great resentment as I was ruthlessly tearing down his idols and he said, "The music is good music and I will have some one play for me who will play what I want, even if it costs me thirty-five hundred dollars a year."

I replied, "A man who can worthily command that sum can never be bought, but I think you can find quite easily just what you want for two hundred and fifty. A man without any reputation is the only one who can afford to do it."

Well, at the end of the year, I was out, naturally, but only for two Sundays. After trying forty organists, two were selected to try for the place and after two Sundays, I was sent for again and Mr. Ford said, "Mr. Dunham, we want you to come back. I will increase your salary and as far as the organ music is concerned, you may go your own way. Your musical conscience will not be disturbed by me." We got along fairly well for the next twelve years, but I never felt that any of my efforts met with any appreciative response on his part.

Our music, outside the two gospel hymns sung by quartet, was of a fairly high class. I began always fifteen minutes before the opening hymn and made it a point to play music fitting the occasion. The service, from my point of view, began with the organ music, but the minister, a dear friend of mine, like most ministers, self-centered, evidently thought differently for one Sunday morning while I was playing he suddenly arose and shouted, "Right up front, plenty of room up front."

Mr Ford appreciated the bad break for he said to me afterward, "If he ever does that again stop playing immediately, and I will back you up for doing so."

I remember once playing for a wedding where Edward Everett Hale officiated. After the ceremony, I was playing the Wedding March by Mendelssohn when he pitted his powerful lungs against my full organ and announced that there was to be a reception to the bride and groom in the vestry.

Once, when going abroad for the summer, I was commissioned by Mr. Ford to have an anthem written by any well known composer

I might select for our peculiar combination of quartet, organ and chorus of basses, the latter being placed at opposite ends of the church, the music to be largely antiphonal.

I selected Berthold Tours who at that time was to be found at Novello's, in London, acting as their musical censor. He accepted the commission most willingly and composed for us a very effective anthem in the best Tours vein.

Dudley Buck, George W. Warren, Whiting, Chadwick and Leavitt also wrote anthems for us, none of which were ever published.

One Sunday, during the service, the Sexton brought to me a card upon which was written: "Will you please play for a party of young ladies after the service?" (Signed) C. C. Bragdon.

While playing the postlude, I looked in my mirror and seeing the party of fifteen or twenty still remaining, continued for a half hour or so.

When they had departed, the Sexton again brought me a card reading: "Thanks, C. C. Bragdon."

I found out afterwards that they were from Lasell Seminary. They came several times during the season, always using the same procedure.

At the end of the season I received a letter of appreciation from Mr. Bragdon, enclosing a small check from the young ladies who wished to express in some manner their appreciation of my playing. Wouldn't I buy some sort of a souvenir with it? The next year they came again several times, ending with the note containing the check for a souvenir, from Mr. Bragdon.

EMBARRASMENTS MET BY ORGANISTS

BECAUSE of my recitals in Music Hall and Conservatory and connection with Ruggles Street Church, I was becoming more and more known as a recitalist, playing eventually in nearly all the large towns and cities in New England.

In earlier days, the success of an organ recital depended largely upon luck, for the organs were far from uniformly good as they are today, most of them having but two manuals and very stiff action. I remember playing one organ where the Great or loud organ had pneumatic action while the Swell or soft organ, without pneumatics, required all the strength of one's fingers to get the keys down. Imagine the feeling! In another case, some crank of an organist had had the action controlling the "Swell Pedal" reversed so that when the heel was down the box would be

open and when the toe was down the box would be shut—just the opposite from the universal custom. Often there would be no "Combination Pedal," all the stops having to be drawn by hand. I usually got all the information I could about the organ before making up my program.

Once I had occasion to give an organ recital for a boys' school in a small town in Connecticut. The recital was to be in the church and the train was so late in arriving that I could barely dress before it was time to begin the concert. In this case I had to sit down to a fairly good sized organ without knowing how anything would sound, or the location of any of the stops. Feeling one's way is hardly fair to an audience and yet it is what I had to do in this case.

I once heard Guilmant feeling his way in a concert. I was sitting with Apthorp, the critic, when he finally turned to me and whispered, "If that is good organ playing I will take back every d— word I ever said about organists." I had to tell him that it was obvious to any organist that Guilmant didn't know his instrument.

It seems hardly fair to call any artist a bluffer but in the case of an organist traveling and playing different organs night after night, most of them large, with complicated control, no matter how great the artist, he is forced to be a bluffer on such occasions.

Fortunately the bluff works with most audiences because so little is known about the technique of the organ.

At the St. Louis Exposition, I was the second organist in a series to be given by visiting organists on the Great Organ in Festival Hall. The organ had five manuals and at the time of my concert was only about half completed. Ribbons were tied around the stops usable and many of the combination pedals were not yet set up. It became my task then, after a short rehearsal in the midst of much noise, to play like an artist and make the organ sound like the finished product of the factory. I hope my bluff worked.

MISCELLANEOUS HAPPENINGS

THE COMPLETE LIST of the "C.P.F." boys was as follows: Charles H. Morse, Frederick Lewis, David Blanpied, Wilbur F. Hascall, Benjamin F. Wood, Caleb Brigham, Allan W. Swan, John D. Buckingham, Charles Whittier and myself. George W. Chadwick, John Preston and Theodore Presser occasionally joined us in our outings.

Buckingham became a member of the Conservatory faculty and Wood the head of the

B. F. Wood and Company, publishers. Hascall had talent in improvisation, and I have heard him and Lewis improvise a duet on the organ for a voluntary in a church service.

A volume might be told about our summer outings and excursions alone, written in the right vein and properly elaborated. I venture to say it would make, at least, entertaining reading. As it is, I will only tell incidentally, in passing on to more important matters, how we took our girls to Nahant and while sitting on the rocks, at Turner's suggestion, wrote what he named, "A Nahant Reverie," a composite affair, each contributing two measures with initials of composer above. Turner sent us each a copy afterwards, but I don't remember that it was ever performed before a critical audience.

Again—another occasion, when Preston and I attended a High School Ball in Hartford, Connecticut, and he put his big, heavy foot through the seat of his trousers. I had much trouble to find something suitable for him to wear.

And again, when several of us, including Chadwick and Presser, spent our vacation together one summer at Squirrel Island, Maine, one day, while lying under the trees, wondering what to do next, Presser suggested that we all keep silence for ten minutes after which each would tell his plan for spending the day. And then, the Musicale! Given in the church and creating so much enthusiasm among the natives, that Preston, Wood and I bought three lots on top of the island, having in mind a large bungalow where we might do much entertaining and give innumerable musicales. Preston married and our rosy dream went up in smoke leaving us the lots, however, which we retained for many years.

During the latter days of Conservatory life on Winter Street my time was very much taken up with teaching. I had many pupils of average ability and one with real talent, an organist foreordained, Mr. Everett E. Truette, who at the time of writing is well known throughout the country as a concert organist, composer and teacher. He served for some time as local Dean of the American Guild of Organists. There were many others who became very good organists, some of them, without doubt, holding at this time important positions as teachers, or organists, or both. Sometimes in traveling I meet one of these and am always deeply grateful that I have been permitted to help in the shaping of this life of usefulness. Composition received little attention and, I believe, nothing worth while

was produced. I needed a Turner to start me off again.

Socially, there were many things happening. The Clefs, organized solely for bringing together the best musicians in the city for a purely social evening, proved a success and lasted for several years. Meetings were held monthly and a "Master" was chosen who was responsible in every way for his particular evening. He must choose his own meeting place and what they were to have to eat and drink. He must also provide an original entertainment. Mr. W. F. Apthorp, for his evening, appeared in costume as a French Cook and gave a monologue in that language which was extremely entertaining and amusing. We were all surprised by his talent as an actor and singer. Here was really a light hidden under a bushel.

For my evening, among other things, I had Lewis play his piano fugue on "The Mulligan Guards" with "That's Where the Laugh Comes In," for a counter subject.

"The Mulligan Guards" was whistled everywhere on the street in those days.

I think it was at one of these meetings that I first met Philip Hale, the music critic just home from Paris. It was some years later when my choir was to sing the first half of Gounod's "Mors et Vita," that, incidentally speaking of it at the club, he asked, "Shall you go by the metronome marks in the score?" And when I said, "No, I find that they indicate as a whole, much too slow a tempo to be practical," he replied, "Go ahead and I will back you in using quicker tempo for I heard the first performance in Paris with Gounod conducting and he took nearly everything faster than indicated by his metronome marks."

Early in June, after nature had slicked up the country all about and put the historic Charles River at its best for boating, Dr. and

Mrs. Tourjee each year entertained the graduating class at their home in Auburndale. They were simple, homey affairs, no formalities; games on the lawn, boating on the river for those who wished; visiting with the host and hostess, the usual collation and that is about all.

From the year of my graduation, I attended these functions regularly as a member of the faculty and recall them now as not only delightful occasions socially, but valuable to the pupils in that they gave them a glimpse into the simple, unpretentious home life of a really great man.

One day I had occasion to go into Dr. Tourjee's office and while there he handed me a clipping he had just made from one of Boston's dailies which read, "It is rumored that Dr. Tourjee has bought the St. James Hotel on Franklin Square to make a new home for his Conservatory. Perhaps he has, and perhaps he has bought the State House." He looked at me with the usual twinkle in his eye and said, "I have, just the same, and I look to you boys to help me make the venture a success."

To Dr. Tourjee, this meant of course a personal sacrifice for an ideal, for he was giving away a paying private school including all his accumulated fortune for the purpose of creating a great music school that would compare, as he said, "With the Institute of Technology and be recognized and helped by the State as in that class."

He never received the aid of the State although he tried twice through the Legislature to get it. At the hearings the private music teachers were too much for him. I think the ensuing disappointment was largely the cause of his early break-down. There is no doubt now in my mind, as things have turned out, but that it is better he did not succeed.

(To be Continued)

Home-Made Christmas Card

A Heck of a card I hear you say,
To send a guy on Christmas day;
It's not adorned with gilt or gold,
It wasn't bought where cards are sold,
It's not put in a fancy case,
Doesn't even have old Santa's face,
It's not embossed with fancy type—
It's just as plain as pickled tripe.
But though it's plain, it is sincere
In wishing you Good Christmas Cheer.

—SAMUEL J. RIEGEL

The Organ

CHAPEL HILL, N. C.
UNIVERSITY OF NORTH CAROLINA
Reuter Organ Co.

Specifications by the Builders

| | V. | R. | S. | B. | P. |
|---|-----|-----|-----|-----|-------|
| P | 4. | 4. | 17. | 13. | 152. |
| G | 11. | 15. | 12. | ... | 1011. |
| S | 17. | 21. | 17. | ... | 1437. |
| C | 12. | 12. | 14. | 1. | 852. |
| L | 8. | 8. | 11. | 3. | 596. |
| E | 7. | 7. | 14. | 7. | 487. |
| | 59. | 67. | 85. | 24. | 4535. |

PEDAL:

| | |
|----|----------------------|
| 32 | Resultant (Diapason) |
| 16 | DIAPASON ONE 44w |
| | Diapason Two (Great) |
| | Contra Gamba (Choir) |
| | BOURDON 44w |
| | Bourdon (Swell) |
| 8 | Diapason |
| | Gamba (Choir) |
| | Bourdon |
| | Bourdon (Swell) |
| 16 | TROMBONE 32r |
| | Tuba (Solo) |
| | Posaune (Swell) |
| 8 | Tuba (Solo) |
| 4 | Tuba (Solo) |
| 8 | Chimes (Great) |

ECHO:

16 BOURDON 32w

GREAT: V 11. R 15. S 12.

| | |
|-------|----------------------|
| 16 | DIAPASON 73m |
| 8 | DIAPASON ONE 73m |
| | DIAPASON TWO 73m |
| | PRINCIPAL FLUTE 73 w |
| | ERZÄHLER 73m |
| 4 | OCTAVE 73m |
| | HARMONIC FLUTE 73m |
| 2 2/3 | TWELFTH 61m |
| 2 | FIFTEENTH 61m |
| V | MIXTURE 305m |
| 8 | TROMBA 73r |
| | CHIMES 25mt |
| | Tremulant |

SWELL: V 17. R 21. S 17.

| | |
|----|-----------------------|
| 16 | BOURDON 73w |
| 8 | DIAPASON 73m |
| | VIOLE D'ORCHESTRE 73m |
| | SOLO VIOLIN 134m 2r |
| | SALICIONAL 73m |
| | VOIX CELESTE 61m tc |
| | TIBIA CLAUSA 73w |
| | GEDECKT 73w |
| 4 | FLAUTO DOLCE 73m |
| 2 | FLAUTO TRAVERSO 73w |
| IV | FLAUTINO 61m |
| | DOLCE CORNET 244m |
| 16 | POSAUNE 73r |
| 8 | CORNOPEAN 73r |
| | OBOE 73r |
| | VOX HUMANA 61r |
| 4 | CLARION 73r |
| | Tremulant |

CHOIR: V 12. R 12. S 14.

| | |
|----|---------------------|
| 16 | CONTRA GAMBA 73m |
| 8 | VIOLIN DIAPASON 73m |
| | DULCIANA 73m |
| | UNDA MARIS 61m tc |
| | VIOLA 73m |
| | CONCERT FLUTE 73w |



Under the
Editorship of

**William H.
Barnes**

| | |
|-----------------------|-----------------------|
| 4 | QUINTADENA 73m |
| 4 | FUGARA 73m |
| 2 | FLAUTO TRAVERSO 73w |
| 8 | PICCOLO 61m |
| 8 | ENGLISH HORN 73r |
| 8 | CLARINET 73r |
| 4 | HARP 61 mb |
| 4 | Clesta (Harp) |
| | Tremulant |
| SOLO: V 8. R 8. S 11. | |
| 8 | STENTORPHONE 73m |
| | GROSS GAMBA 73m |
| | GAMBA CELESTE 61m tc |
| | MAJOR FLUTE 73w |
| 16 | Tuba |
| 8 | TUBA MIRABILIS 97r16' |
| | MILITARY TRUMPET 73r |
| | FRENCH HORN 73r |
| 4 | MUSETTE 73r |
| 8 | Tuba |
| | Chimes (Great) |
| | Tremulant |

ECHO DUPLXED: V 7. R 7. S 7.

GREAT AND SOLO:

| | |
|---|----------------------|
| 8 | DIAPASON 73m |
| | VIOLE ATHERIA 73m. |
| | VIOLE CELESTE 61m tc |
| | FLUTE 73w |
| 4 | CHIMNEY FLUTE 73m |
| 8 | CORNO D'AMOUR 73r |
| | VOX HUMANA 61r |
| | Tremulant |



ATLANTIC CITY, N. J.

CONVENTION HALL BALL ROOM

W. W. KIMBALL CO.

Unit organ designed by Senator Emerson
L. Richards.

SUMMARY

V 42. R 55. S 288. P 4139.
6 Percussion. 11 Traps.
Pedal: 39 stops; Second Touch for traps.
Accompaniment: 53 stops; S-T 14.
Orchestral: 71 stops; S-T 14.
Solo: 61 stops.
Bombarde: 36 stops.
Total First Touch: 260 stops.
Total Second Touch: 28 stops plus traps.

CONTENT

Data included in this order of mention:
number of pipes, wind pressure, scale
*Indicates pipe-work of the left chamber,
all other in the right.
32 Bombarde 97 25" 15"
16 Tuba 97 25" 11 1/2" x 11 1/2"
*Diaphone-Phonon 85 15" 14x14
*Trumpet 85 15" 7 1/2"

| | |
|---|--------------------------------------|
| | Post Horn 85 15" 5 1/2" |
| | *Oboe Horn 85 10" 5 1/2" |
| | *Tibia Clausa 97 10" 11 1/2 x 9 1/2" |
| | *Stopped Flute 101 10" 7 1/2 x 6" |
| | Viola Diapason 85 10" 36 |
| | *Violin 97 10" 48 |
| 8 | Diapason 85 15" 41 |
| | *Clarabella 85 10" 5 1/2 x 6 3/4" |
| | Flauto Dolce 85 10" 47 |
| | *Gemshorn 85 10" 46 |
| | Clarinet 73 10" 1 15/16 |
| | *English Horn 61 10" 5" |
| | *Kinura 61 10" large |
| | *Vox Humana 73 10" large |
| | Cello 73 15" 53 |
| | Cello Celeste 73 15" 53 |
| | *Violins 2r 73 10" 60 |
| | *Viola 85 10" 55-59 |
| | *Viola Celeste 73 10" 55-59 |

Straight:

| | |
|-----|-----------------------------------|
| 8 | Diapason 73 10" 39 |
| | *English Diapason 73 10" 43 |
| | *Muted Diapason 73 10" 40 |
| | *Melophone 73 10" 6 1/2 x 7 3/4" |
| | Flute Ouverte 73 10" 40 |
| | Flute Celeste 73 10" 47 |
| | *Gemshorn Celeste 73 10" 46 |
| | Brass Trumpet 73 15" 6 1/2" |
| | Saxophone 73 15" 2 1/2" |
| | French Horn 73 15" 7 1/2" |
| | Orchestral Oboe 73 15" 2 1/2" |
| | *Orchestral Strings 2r 134 10" 63 |
| | *Orchestral Strings 2r 134 10" 66 |
| | *Muted Strings 2r 134 10" 60-76 |
| 4 | Major Octave 73 10" 52 |
| | *Octave 73 10" 53 |
| 2 | Major Fifteenth 73 10" 65 |
| VII | Grand Mixture 511 10" |
| | 12-15-17-19-22-26-29 |
| V | *Mixture 305 10" |
| | 15-19-22-26-29 |

Percussion:

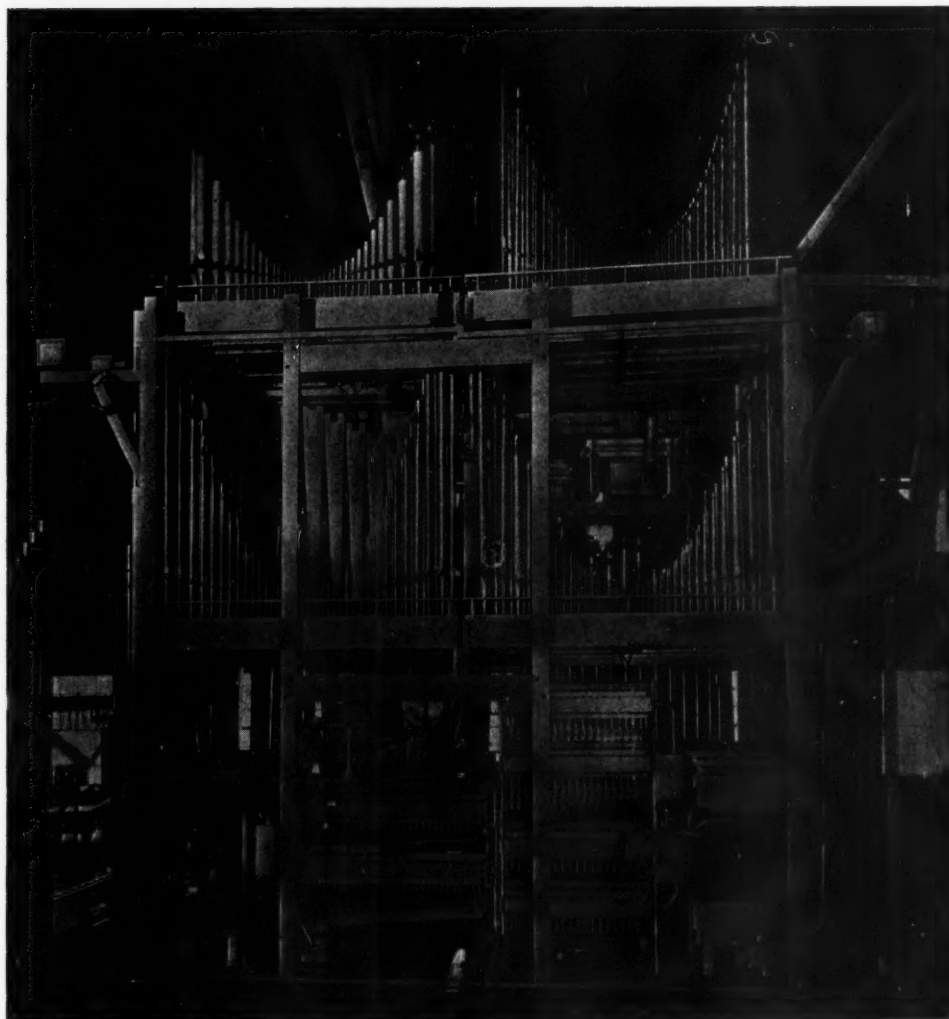
| | |
|--|--------------|
| | Piano |
| | Celesta |
| | Xylophone |
| | Glockenspiel |
| | Chimes |
| | Vibra-Harp |

Traps:

Bass Drum, Cymbal, Snare Drum,
Chinese Gong, Castanet, Tambourine,
Wood Block, Tom-Tom, Triangle, Birds,
Sleigh Bells.

ACCESSORIES

Couplers: 24 First Touch, 2 Second
Touch.
Tremulants: 7.
Crescendos:
Right Chamber
Left Chamber
Register
Combination Pistons: 48.
8 for each manual division, the Pedal
8 being operated on the Second Touch
of the manual pistons.
Tutti Cancel.
Piano Sostenuto on Second Touch of the
Pedal keys.
Tremulant Cancel.
Traps Cancel.
Crescendo Coupler.



THE BALL-ROOM ORGAN

Now being installed by the Kimball Company in the grand ball room of Convention Hall in Atlantic City. The stoplist is given on page 28 of this issue and a photo of the console will be found on page 35

SPECIALS

On the Orchestral Organ there are twelve 16' stops, six of which are t.c. only.

There are three unusual couplers to couple the Solo to the Orchestral at 6 2/5', 5 1/3', and 4 2/7'.

The other manuals carry out the plan of the Orchestral, and in all there are 22 manual stops at 16' with the bottom octave, and 19 others at that pitch that begin with t.c.

There are nine stops at off-unison pitch.

Improvements

CANCELLER DOUBLE TOUCH: Used by the Hall Organ Co. in the 3-40 for The Reformed Church of Harlem, New York City. The stop-tongues are placed on double-touch; pressing any stop-tongue down to second-touch automatically takes off all other stop-tongues that may be in the on position of that division.

STOP SEPARATION

"This device is just the old Hope-Jones stop-switch, which was standard on all Hope-Jones Organs while I was president of that company," writes Mr. Robert Pier Elliot, of the Kimball Co.

COMBINATION LOCK

Of this device, Mr. Elliot writes: "I have used the Combination Lock to overcome the exasperation of organists who find their combinations upset at awkward moments; only I did it simply by a switch or cut-out that breaks the electric circuit to the setter piston."

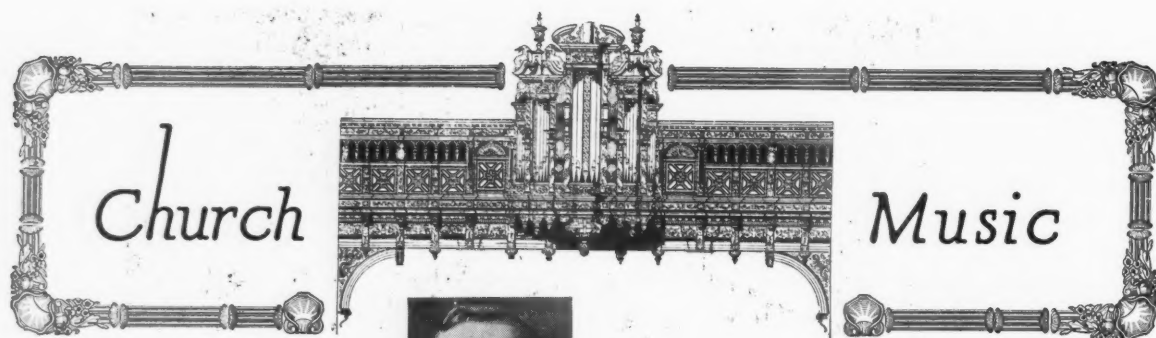
We believe the above refers to the Welte Organ, for such a device, it is reported, was used in recent years on all important Welte consoles.

Mr. George W. Till of Philadelphia gives further information about the Combination Lock; he writes:

"I would like to suggest that the author of the original remarks on page 732 possibly saw this device in one of the Wanamaker organs. The writer conceived the idea and installed it in the Philadelphia organ 15 years ago and in the New York organ 10 years ago. It was meant to do the very thing spoken of, and besides save wind and current while not setting combination.

"It is well to bring it before the organ public, as it can be applied to almost any type of electric or pneumatic action, and is not patented."

We are indebted to Messrs. Elliot and Till for their cooperation in placing on record some of the details of these interesting matters, and invite further cooperation from all who can contribute to the subject of improvement on organ control.



Mr. Dunham's Comments

SOME MONTHS ago I had occasion to write concerning the importance of ear training for the musician. At the risk of repeating what has been said, these remarks are along the same lines.

The previous Editorial brought several interesting personal letters. Some of them contained confessions of weakness and a regret that such deficiency existed. One musician of prominence wrote: "The Editorial was a good one. I realize that much of my professional difficulties have been the direct result of lack of systematic training in this direction."

The recent announcement on the part of the Guild is in the right direction. For some years the Associate examination has included ear tests consisting of simple melodies—too simple it seemed to me. Next year these tests will be in two parts. This is an increased difficulty for the inefficient, which will serve to eliminate some of the candidates. This is as it should be. Any musician who cannot take down a two-part exercise of comparative simplicity is not worthy of consideration. The Guild is justified in any move that is made in the direction of raising the standard of requirements.

Teachers of music need to be more insistent upon the subject of ear training along absolute lines. By this I mean the cultivation of ability to sing at sight any melody without resorting to syllables, and to take dictation, diatonic and chromatic, in at least four parts.

I quote a particularly significant paragraph from Frederick Corder's *Modern Musical Composition*. I recommend that every reader take these words seriously.

"The Grammar of music seems to me to be too often taught after the fashion of the grammar of



*Under the
Editorship of*

**Rowland W.
Dunham**

Latin in our Schools; that is, without regard to its practical application. Music being the constructive art of sounds, it is clear that the first step in studying it should not be to acquire mere digital dexterity on an instrument, of ocular skill in deciphering hieroglyphics, but to train the ear to discriminate between sounds and to memorize all combinations of single and compound sounds. Yet this is seldom done, and nothing is more common than to find, even in these enlightening days, young people of 18 or so starting to learn harmony, counterpoint, and even composition, without any power whatever of apprehending the sound of what they write.

"There is no reason why a course of systematic eartraining should not be undergone by every child, beginning at the age of 5 or 6, and continuing until the illusive signs of staff-notation at last appeal as clearly as letter-press to the eye and ear. In default of this preliminary training there is only one alternative. Dispense with writing, as much as possible, and force the (generally reluctant) pupil to play all exercises on the pianoforte.

"In learning music the eye is no help; only a hindrance. One does not realize the truth of this until one has taught the blind.

"In order to be a musician the ear must be taught, firstly, to recognize time and the irregular patterns of notes in time, which we call rhythm; secondly, it must be taught to appreciate the relative pitch of notes (not necessarily the absolute pitch); thirdly, to analyze combined sounds; and fourth-

ly, to retain the memory of music just heard, while listening to fresh sounds and anticipating coming ones. That such powers are possible to the ordinary ear without special gifts, I affirm most emphatically, and can produce ample evidence of the fact."



Calendar Suggestions

By R. W. D.

"THOU HIDDEN LOVE OF GOD"—Timnings. A simple setting of an 18th century poem, best adapted for quartet, though suitable for chorus. It is not so commonplace as most of the anthems of this sort and is recommended for its melodic and harmonic interest. No solos. 6p. Harms.

"THE LORD IS MY SHEPHERD"—James. Here we have a free development of a remarkable piece of literature. This is a composition of exceptional excellence. I know of no treatment of the Psalm which compares with it. The difficulties are many; none none but a firstclass choir should attempt it, unless it might be after many hard rehearsals. The anthem begins with a soprano recitative after the fashion of the Jewish liturgical music. In this and the section immediately following there are frequent changes of signature. The counterpoint and harmonic structure are models of modern choral writing of the best sort. A second soprano solo is followed by a jubilant choral climax. The beginning words serve for a quiet coda. One of our very finest native compositions. Organists should know this anthem whether they can use it or not. 14p. Gray.

"NOW ON LAND AND SEA"—Mack-innon. An evening anthem quiet and lovely. There is a short alto solo and an opportunity for organ

Chimes. Not difficult. Highly recommended. 5p. Gray.

"A BALLAD OF TREES AND THE MASTER"—Chadwick. A new choral version of the famous Lanier poem. If you know Chadwick's solo setting you will be interested in this. Moderately difficult. 7p. Ditson.

"FAITH OF OUR FATHERS"—Carroll. A hymn-anthem with the four stanzas similarly treated. Copies for Congregational singing (Hymn-sized) are available for churches wishing to use it in this fashion. Ditson.

"COME UNTO ME"—Chadwick. This is an older anthem, best fitted for quartet. Our repertoire of real quartet music is sufficiently limited to make this little work notable. 4p. Schirmer.

Christmas Eve

How one Choir Ushered in the Christmas Spirit

By LE ROY V. BRANT

I SHOULD LIKE to tell about the groups who go about caroling for the sick and shutins, for these are they who have the real spirit of Christmas.

The carolers were scheduled to stop at a certain house, but due to misunderstanding the driver of the big bus passed the number. The choir was due back at the church at 11:30, for the midnight service, and the choirmaster had almost decided to pass the old man up, but for some reason he decided to go back. And the singers gathered under the window, giving voice to the old sweet Christmas story. Against doctor's orders the old man with snowwhite hair came out to thank the singers, and invite them in.

It was at the county hospital that the carolers had sung in all the corridors, and were about to go out to the tubercular ward. Suddenly a white garbed nurse rushed up and said: "Please, just one more. Little Rosie has been planning for weeks on hearing you, and she has been asleep all the time. You know, Rosie has been here for three years. Let me waken her, so she can hear just one. And although the hour was fast approaching midnight when the choir was due back for service the singers gathered about little Rosie's bed and sang "O Little Town of Bethlehem".

Old deacon Heabner never missed any service of the church,



MR. ADOLPH STEUTERMAN F.A.G.O., of Calvary Episcopal, Memphis, Tenn., where his frequent recitals are a prominent feature of the music of the community. Mr. Steuterman has given 70 recitals in his own church and 20 others in nearby cities. He was one of the recitalists for the N.A.O. Portland Convention in 1928 and also for the Texas State Convention that same year. His choir, of 40 volunteers and quartet of soloists, has made an enviable name for itself in the South; it has performed many of the standard oratorios with orchestra, notably the Brahms "Requiem" the A.G.O. Convention in Memphis last June, a performance that elicited much favorable comment. Mr. Steuterman has been Dean of the Tennessee A.G.O. for four years, and has the honor of entertaining four Conventions during that period, one the recent Guild Convention and two Conventions of the Tri-State fraternities, Mississippi, Arkansas, and Tennessee.

good Baptist that he was. But the good deacon fell ill, and on Christmas eve the choir sang under his window for him. It was in June that the choirmaster met the old man on the street, and the deacon said "Brother, I have heard the angels sing." The choirmaster wondered if the old man was slipping into his dotage, but he pleasantly asked, "How's that, deacon?" "Well," came the answer, "last Christmas eve they came and sang under my window, and when I get to heaven I know the voices of the angles there will sound just like those I heard last Christmas."

Every year the choir goes to the jails to sing. Last year, when they were all through and the choirmaster had herded his singers out, he looked behind to wave goodbye, and saw a young chap sitting in the corner, muttering over

and over, "My God, it makes me think of when I was a kid!"

On North 13th street the choir was to carol. Nobody knew the people, the guess was that they were strangers in the city. But they sang, and when they were through a young man came rushing out, his face alight, and said, "It's a Christmas eve boy, born while you were singing."

Scores, yes, hundreds, of such incidents grace the lives of those who sing for the unfortunates on Christmas eve. And the memories of them glow with warmth throughout the year, ever rekindled with each recurring of the season of the Nativity. For, friend reader, the carolers know for just a little while the sensations the angels must have felt when of them was written,

"We hear the Christmas angels
The great glad tidings tell."

SERMONETTE

AS PRACTISED AND NOT PREACHED
BY DAVID GROVE

On the same old theme: it is not enough to play a prelude and sing an anthem. Mr. Grove is organist of Brighton Heights Reformed, Richmond Borough, New York City, where he has a 3-27 Skinner, a volunteer senior choir of 30, junior choir of 25, is chairman of the Men's Club entertainment committee, has managed two festival programs for congregational receptions, staged two Christmas pageants, and is at present preparing six Sunday evening programs based on Pilgrim's Progress. Outside the Church, he is music director for the Kiwanis and Rotary Clubs, a member of the local Chamber of Commerce and its music director, pianist-coach for the Amphion Male Quartet with a concert and radio work, and is president of the Little Theater Inc. comprising a group of 500 members who stage five plays for the season and give six entertainments for themselves; besides that he has pupils in piano, voice, and organ, and was master of ceremonies for the Chamber of Commerce's international concert when 300 participated. And though a bachelor, he keeps house in his own 6-room studio apartment. "While we are a part of New York City, conditions are of the suburban type, even if they are not as important or exciting as conditions in the big city, the possibilities are not entirely limited." Mr. Grove is in his third year with the church, and has made his monthly Sunday Evening Musical Meditations an important feature of community life.

Physical Fitness

The Importance of Health and Attitude of Mind and Body
If we are to Enthuse and Command Successfully

By A. LESLIE JACOBS

TO BE MASTER of any situation is a universal desire; no one wants to appear insignificant. The tall well-built man has a great advantage over the small one. His very stature commands respect. Without consciously wishing it, he attracts and holds the attention a smaller man must gain by deliberate purpose. The choir director is ignoring one of his best agents if he neglects his own physical condition. Both the well-built and physically insignificant conductor can increase their efficiency by giving time to their physical development. No director need become an amateur pugilist, but he must have that physical fitness that helps to create grace and poise of both mind and body.

The dyspeptic can see grey clouds on the brightest summer day. A sensitive stomach persuades the mind to interpret ulterior motives into every action. The man who is physically careless is seldom mentally alert. The best work comes from the best mechanism. No one expects the car whose engine is choked with carbon to run as smoothly as the automobile that is kept in condition. The choir director has a task that demands efficient and alert management. The foundation of that necessary alertness and optimism is a body well taken care of.

To a large extent, the health of the body is dependent upon correct posture. The organs of the body function properly only when one carries himself well. In a correct standing posture, the shoulders and hips are in a straight line with the legs; the stomach is in and the chest up. This position of the body allows much more lung expansion and permits the abdominal organs to carry on their functions in less cramped positions. It was formerly thought that one should throw the shoulders back, but that idea has been thrown into the discard because all it does is to strain the muscles of the shoulders, and does not give any more room for lung expansion in the body. One exercise which helps to establish good posture is to bend forward from the hips without curving the

back; then return to an upright position without moving the hips. Good posture is the result of constant effort and attention, but this effort is well repaid by a keener mind, more alert body and better appearance.

Aside however from the general effect upon the health, physical fitness produces that poise and power that conducting demands. To direct an oratorio, drawing from a large chorus richly blended tone and intelligent interpretation is not merely the matter of a few careless gestures of the arm and hand. Brilliant effects are the result of concentrating the alertness of the whole body upon the task. Flabby directing produces flabby singing. The director must be an example



MR. PHILO ADAMS OTIS

Resident of Chicago since 1857, choir-master for quarter of a century, author, and composer of many anthems. His complete list of books and compositions to the present include:

BOOKS

The Chicago Symphony Orchestra
History of the First Presbyterian
Impressions of Europe
The Hymns You Ought to Know

COMPOSITIONS

Two, for organ, violin, cello, harp, and brass.
One secular song.
Transcription for violin, cello, harp, and organ.

CHURCH COMPOSITIONS

2 Cantatas
4 Songs
33 Anthems
17 Responses

for his choir. Unless he permits his singers to loll in their chairs during rehearsals and performances, he dares not let his own body sag.

The ideal of every intelligent choirmaster is a pure, powerful, resonant tone. The writer has heard directors preach to their choirs for fifteen minutes on the way to sing, and then by the awkwardness of their conducting, and their own poor posture, draw from the group exactly the kind of tone they have been attempting to avoid by explanations. Awkward uncontrolled directing never commands good tone. It is more true for the choirmaster than for any other professional, that grace is power. Grace and power are the result of control, and control comes from intelligent development.

What one practises, he can preach without embarrassment. The director who gives time to his own physical fitness can demand the same standard from his choristers. The law that holds true for the director is equally applicable to the singer. Every individual needs all three qualities—power, poise or grace, and control. Watch any outstanding soloist of today. Before he opens his mouth, his whole body suggests action. Every muscle, even those least related to the definite mechanism of singing, is alert. Such alertness cannot be simulated; it is the culmination of a long process of development. A fine healthy body gives buoyancy to tone. The director who insists on physical development seldom has to be concerned with flattening in pitch on the part of his choir. Not only is the tone more accurate and true, but more controlled and more capable of nuances.

A noted choral authority often says that people see more than they hear, and for at least this reason he demands an alert attitude from all his singers. The improved appearance of an active keen-eyed choir itself is worth all the effort necessary in producing it.

But if improved tone quality and appearance are not enough inducement for the task, there is one result of physical fitness that wins the most skeptical director. An improved physical condition means a similar improvement in disposition. What director has not wished at times that his choir members were not so difficult to manage? The remedy is offered,

but not without a price. Physical fitness is not acquired over-night, nor is a choir persuaded easily of its necessity. Certainly, however, there is no task which offers greater rewards.



Service Selections

Abbreviations refer to numbers for violin, harp, cello, organ, soprano, alto, tenor, bass, etc.

MISS JESSIE CRAIG ADAM

ASCENSION—NEW YORK CITY
"Benedictus es Domine" G—Broughton
"Benedictus in E"—Carroll
"Prayer of St. Patrick"—Burke
"Jesus Dulcis Memoria"—Rheinberger
"Seek Him"—Rogers
"Hallelujah Chorus"—Beethoven
"O Lord the Maker"—Gaul

DR. CLARENCE DICKINSON

BRICK CHURCH—NEW YORK CITY
"O Brother Man"—Shaw
"Holy, Holy, Holy"—Gretchaninoff
"Tarry with Me"—Baldwin
"How Sweet the Name"—Fearis
"Day is Gently Sinking"—Gilchrist
"I Will Sing"—Sullivan
"Bow Down Thine Ear"—Dickinson
"Lead Me, Lord"—Peery
"Sing Alleluia"—Thiman
"Countless Hosts in White"—Norway
"Hour of My Distress"—Forsyth
"When Quiet Night"—Moravian
"What Secret Place"—Dickinson
"O Wisdom"—Noble
"Master Hath a Garden"—Thiman
"Lord of Life"—Curry

WM. RIPLEY DORR

WILSHIRE PRESB.—LOS ANGELES
"A prayer for Our Country"—Voriss
(Text by George Washington; very fine for national days. Gray.)
"Blessed are the Pure in Heart"—Voriss
(Atmospheric. Gray.)
"A Flanders Requiem"—LaForge (This is superb. Flammer.)
s. "When I View the Mother"—Voriss
(Gray.)
"Souls of the Righteous"—Noble
The comments are Mr. Dorr's. Mr. W. R. Voriss was Guest Organist for the occasion.

FRANKLIN GLYNN

WESTMINSTER PRESB.—MINNEAPOLIS
"God Sends Night"—Rathbone
"Souls of the Righteous"—Noble
"Blessed Art Thou"—Matthews
"Praise Ye The Name"—Ivanoff
"Ho Everyone"—Martin
"O Praise the Lord"—Demarest
"Hymn to Trinity"—Tchaikowsky
"Rejoice Ye Pure"—Huhn
"Light of the World"—Starnes
"Bread of the World"—Guilmant
"Tarry With Me"—Baldwin
t-b. "Watchman, What of the Night"—Sargeant

WILLIAM A. GOLDSWORTHY

ST. MARK'S IN BOUWERIE—NEW YORK CITY
CHOIR OF MEN'S VOICES
"Seek Him that Maketh"—Elgar
"Hymn of Praise"—Kremser
"Skyborn Music"—Goldsworthy
"Archangelic Chorus"—Haydn

To My Choir

For you whose lips were raised in reverent song

On high and holy days the bygone year,
Whose melody has dried the ready tear
In eyes made dim by sorrow, sad by wrong,
For you the prayers of all the kneeling throng.

And this the wish for you they hold so dear:
When death is life, in heaven that you appear
And voice again your soft-toned evensong.
The voice of song, of gifts the choicest gift.

The voice of song, singing the will of God:
Chanting a call to battling souls adrift,

Guiding their feet in paths the Master trod.
"The Babe is born!" and "Christ is risen!" Sing
Till 'round God's throne the raptured echoes ring.

—LE ROY V. BRANT

"Hawk, Skylark, and Pigeon"—Golds-
worthy
"God is Love"—Dow
"Sing Unto the Lord"—Russell
"Whoso Dwelleth"—Martin
"To Whom Liken God"—Parker

DR. RAY HASTINGS

TEMPLE BAPTIST—LOS ANGELES
"Spirit Immortal"—Verdi
"Still Still With Thee"—Foote
"O Love the Lord"—Andrews
"This is the Kingdom"—Gaul
"Mortals Awake"—Peace
"I'm a Pilgrim"—Marston
"O Be Joyful"—Lansing

A. LESLIE JACOBS

WESLEY M. E.—WORCESTER, MASS.
"I Will Lift Up"—Galbraith
"O Lord Most Holy"—Bruckner
"Lovely Appear"—Gounod
"New Commandant"—Maunder

MRS. R. H. MCLEOD

FIRST PRESB.—LAUREL, MISS.
"O Jesus Thou Art Standing"—Speaks
s. "Lord is My Light"—Speaks

"Heavens are Telling"—Beethoven
b. "I Feel the Deity"—Handel

N. LINDSAY NORDEN

FIRST PRESB.—GERMANTOWN, PA.
FRANCK MUSICALE
v.h.o. Allegretto (Son. A)
a. "The Procession" (v.h.o.)
v.h.o. Prelude
"150th Psalm" (v.h.o.)
v.h.o. Priere
s. "O Lord Most Holy" (v.h.o.)
"Welcome Dear Redeemer"

HAROLD SCHWAB

ALL SOULS—LOWELL, MASS.
"Unto Thee O Lord"—Watson
"I Hear Thy Voice"—Lang
"Great and Marvellous"—Turner
"Angel of the Lord"—Andrews
"Blessing and Glory"—Rachmaninoff
"Peace I Leave"—Roberts
"Souls of the Righteous"—Noble
"Thanks Be to God"—Mendelssohn

ARCHIBALD SESSIONS

SOUTH M. E.—S. MANCHESTER, CONN.
SCHUBERT MUSICALE
Unfinished (1st Mvt.)
"Omnipotence"
"Ave Maria"
"Miriam's Song"
March Militaire

CHARLES PAUL TANNER

CENTRAL UNION—HONOLULU
"Bless Thou the Lord"—Ivanoff
"I Sought the Lord"—Stevenson
"Angelus"—Massenet
"Calm as the Night"—Goetz

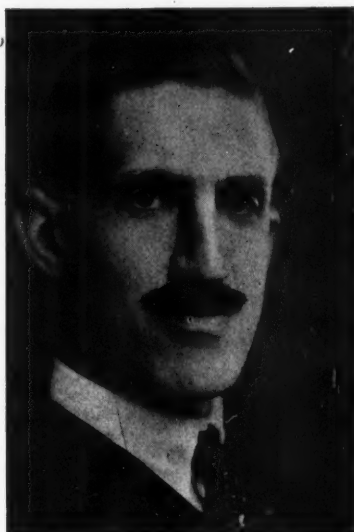
*MABEL ZEHNER

TRINITY CATHEDRAL—CLEVELAND
Haydn—Minuet
Liszt—Les Preludes (arr. Kraft)
Swinnen—Rosebuds
Swinnen—Dewdrops
Tchaikowsky—1812 Overture

MORRIS W. WATKINS

1ST UNITARIAN CONG.—BROOKLYN
"Come Ye Blessed"—Barnby
"Lord Be Merciful"—Franck
"Sanctus"—Palestrina
"For All the Saints"—Williams
"Worship"—Shaw*
"Lead Me Lord"—Wesley
"God is a Spirit"—Bennett
"23rd Psalm"—Schubert***
"How Blest"—Tchaikowsky**
"Psalm 150"—Franck**
"Lord We Pray Thee"—Roberts
"Eternal Ruler"—Thiman
"I Will Lift Up"—Smith***

Mr. Watkins' comments: *Useful and interesting; **excellent, dramatic; ***un-usual, of high merit.



MR. JAMES EMORY SCHEIRER who, as elsewhere announced in these pages, has returned to professional activities in Pennsylvania after several years in the South.



Strictly Entertaining

Here We Are

With Photoplaying Gradually Changing from Accompaniment
to Solo and Entertainment Aspects Instead
and All Set for Further Development

QUITE PROBABLY photoplaying will not come back. When combines of tremendous financial strength set themselves to the production of that class of films that definitely rule musicians out of the pit, it seems rather hopeless to assume that the theater organist will ever have any greater opportunity than that of serving as ever-ready substitute should the sound-producing mechanism—which is still a new invention—break down. The silent picture can be considered out of it entirely; there is not enough money back of the silent film to make it survive, in the face of such opposition as will be offered by the sound-film production—and it is the business of the sound-film organization to see to it that no other class of picture does survive.

In the face of a hopelessly changed situation, it would be injudicious to endeavor to artificially force the continuation of the Photoplay Department without the practical support of that group of organists among us most competent to keep such a Department alive, namely, the theater organists themselves. To them we offer any and all space needed or wanted for the discussion of past, present, or future photoplay problems, and assure them of every opportunity to make use of the pages of this magazine as liberally as any other branch of the profession.

A review of the situation in New York City finds many and marked changes. The only theater organist emphatically before the public seems to be Mr. Jesse Crawford at the Paramount, where he and Mrs. Crawford are still featured in the house's advertising and on the pro-

grams in an organ-solo presentation, not of the novelty type for children, but of the jazz and ballad type for those grown-ups who are fond of rhythm, melody, and harmony.

Another prominent use of the theater organ is the use of the five-manual three-console Kimball in the Roxy, where Mr. Parmentier preludes each show with a rather elaborate program of organ numbers, selected from current favorites, sprinkled with selections from the old-time popular things that are sometimes mistaken for "light classics" but which in reality are the opera composers' venture into the popular field.

Such men as Mr. Frederick M. Smith at the Strand and Mr. Frank Stewart Adams at the Capitol are still holding their salaries on something very near the sinecure's basis; they have hours but very little work, their houses retaining them chiefly in event of a break-down in the phonograph system.

The Rivoli and Rialto seem to be definitely un-organized. We can sit through a whole program and double up on the lap-overs, without hearing anything of an organ or seeing anything of an organist.

In Boston we believe Mr. L. G. Del Castillo considers the field hopeless and is retiring from the theater school activities entirely. The two studios that started bravely on Broadway, New York, seem to have faded largely out of the picture too. The manager of a small chain of theaters in suburban Metropolitan territory reports that his organs are all for sale, that the phonograph-film is hopelessly bad, that the cost to exhibitors has gone upward considerably, but that the profits have gone

up to and there's nothing else to do but to can the music.

Our Photoplay Department then is merged into a new department entirely, devoted to the entertainment realm—recitals, musicales, theaters, radio, hotels, municipal organ activities, and so forth. An indication that the organ is not losing by the change of status in the theater is the increasing mention of that instrument in the popular press. The New Yorker, that most delightful of all weekly publications devoted to philosophy, wit, and humor, again included the organ in its mention in the Christmas issue. If absence makes the heart grow fonder, perhaps they are beginning to miss the organ in the theater and may turn in for an organ recital occasionally. That would be nice, wouldn't it?

—THE EDITOR



—RADIO EXAMPLE—

Again we refer to the broadcasting, at 8:00 a. m. over WABC, of Mr. Fred Feibel at a small studio Wur-litzer from Paramount Studio, New York City. Here is an example of genuinely entertaining organ playing. It would seem that if Mr. Feibel wanted to—and we hope he will some day—he could put over a miniature Bach Fugue and make his radio audience enjoy the experiment.

Those who tune in will realize pretty well why Mr. Feibel's work, as broadcasting, is superior. To those who have not tuned in, we can analyze it as due to these points:

Clear-cut, clean rhythm, not distorted by pauses for registration, not distorted by inexcusable rubato.

Pure melody, played on distinctive tone colors—when it is string-tone, it is string tone; when it's a flute, we know it's a flute; and there is the highly-colored brass, wood-wind, and all the other distinctive effects. Indiscriminate color-mixing is entirely out of Mr. Feibel's method.

The use of percussion effects in abundance. Harp, Xylophone,

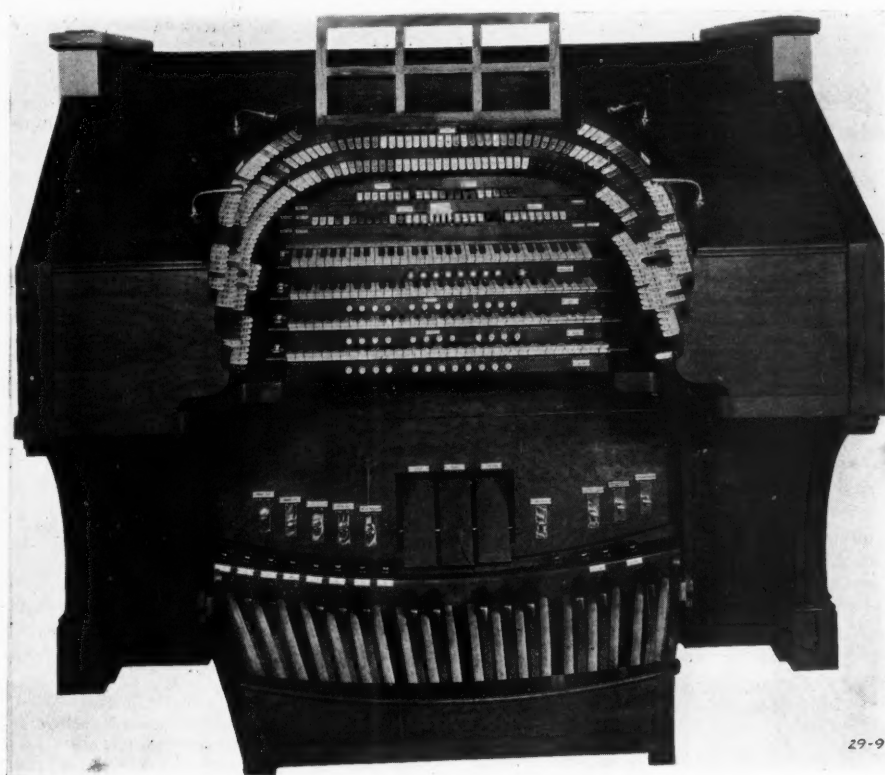
Chimes occasionally, pianoforte—all of them contrasted with each other and used frequently enough to break up the monotony of sustained pipe-tones.

Phrase contrasts. Every melody is composed of phrases, one after the

Mr. Feibel's organ playing becomes a canvas on which a very clear, clean picture is painted! we know just what he's painting.

And the program is of very light diet. We do not begin the day with profound psychology, scholarly

theater work in these pages, used "every known method" and some hitherto unknown ones "to keep the organ paramount" in the theater, but it failed, and he and the theater parted company. In the mean time Mr. Hamilton had learned how to enter-



29-95

ENTERTAINMENT DE LUXE

Console of the Kimball Organ now being installed in the Ball Room of the great new Convention Hall in Atlantic City, N. J. The specification shows an organ of 55 ranks, available to the organist in 42 voices, and duplexed, augmented, borrowed, and unified to make 288 stops. The old age of organ building is gone; the new day is here. Infinitely greater is the variety available through 288 uses of 42 voices, than through but 42 uses of them. The Ball Room's organist ought to have a merry time. Line of applicants foms on the right.

other. The jazz-mad world has discovered that a complete melody (of our popular type) need not necessarily be played from beginning to end on but one solo voice, but that instead the wealth of the entire jazz band should be and is available for variety; and this variety is pleasant, even if we may want to say it is not sensible. We rarely find Tchaikowsky or any other great composer indulging in long melodies played exclusively by one group of the orchestral instruments; instead these master composers have broken up their melodies and harmonies and used all the variety that could be artistically provided. Mr. Feibel does just that.

The staccato style, with its perfect clarity, displaces the legato style with its resultant indistinct rumbles, and

dignity, ethical restraints artificially applied. Instead we begin it with a smile and the contentment of happiness in melody and rhythm.

And when more of us are able to handle the art of organ playing in that manner, there may be an opportunity for some of our former photographers to enter and remain in the broadcasting field, for the modern organ, especially as built by the Wurlitzer factory, enables us to rival the jazz band quite effectively in all its supreme realm of vivid colorings and snappy rhythms.

ONE WAY OUT

FORMER THEATER ORGANIST
BUILDS STUDIO

Mr. Wade Hamilton, known to T.A. O. readers for his several articles on

tain the public and how to use publicity; also how to conduct an enterprise. And these various bits of knowledge he has used to erect the new Wade Hamilton Studio Building at 1506 South Quincy Avenue, Tulsa, Oklahoma, wherein are housed eight piano studios, a piano practice room, a broadcasting studio, offices, and the concert auditorium in which is housed a three-manual Robert Morton Organ.

"The room was built for the organ and the organ was built for the room," so it makes an ideal situation. There are eight registers, on the semi-unified plan, and the console is movable. One of the unique features is that the console can be moved into a sound-proof room away from the organ, so that the organist can hear the organ only over the loud-

speakers, just as his radio audience is hearing it.

Mr. Hamilton manages his studios and is also director of the Tulsa Male Quartet, available for radio and concert work.

And this is what one organist—one ex-theater-organist—is doing with the experience and money gained in the theater world "while it lasted."

—TWO CENTS PLEASE—

The organ journals carried news of a new organ soon to be completed in Atlanta, Georgia. The organist writes:

"Soon came a seige of publicity from recitalists. Although each and every one expected me to reply, only one thought enough of his letter to enclose a stamped envelope for a reply. Why go to the expense of printed circulars and typewritten letters, and then omit the most important and least expensive item of all—the stamped return-envelope?"

"These recitalists form an important portion of your revenue and it seems to me a little coaching from you along this line would be in order.

"A two-cent stamp is a small matter, but when I am asked to multiply it by the several score, and over something that I am not personally interested in, then it becomes quite a different matter."

MORONIA SAYS—

The Fox Movietone News in Los Angeles recently dispensed with music to its sub-titles; a canned orator reads aloud the printed words and the wellknown sub-title reader in the audience is out of a job. Moronia says, "A guy gets less and less chance of showing off an education nowadays." (Note: Moronia is a lady in high state of mental vacuity.)—E. N.

Choral Concert

MARSHALL BIDWELL

CEDAR RAPIDS

Choral Club, 46 voices

"Come Again Sweet Days"—Dowland
"O Can Ye Sew"—Bantock
"Holly and Ivy"—Broughton
"All Through the Night"—Welsh
"Sing O Sing"—Dunn
"Sancta Maria"—Faure (Horn Quartet)
"Shadow March"—Protheroe
"Were You There"—Burleigh
"Beautiful Saviour"—Christiansen
"Three Ships"—Taylor

EDWARD A. FUHRMANN

JOHNSTOWN, PENN.

Choir Ensemble Society, 84 voices

Mrs. H. H. A. Beach Program
"Bonum est confiteri"

b. "Jesus My Saviour"
"Peace on Earth"
s. "Extase"
"Let This Mind Be in You"
s-t. "Spirit Divine"
"Alleluia Christ is Risen"
v. Romance. Berceuse.
"Cantate Domino"
a. "After"
"Lord of the Worlds Above"
t. "Graduale"
"Te Deum"

JOHN SMALLMAN

Smallman Acapella Choir, 36 voices
"Heareth Lord my Plea"—Niewenhoven
"Birds Praise the Advent"—Catalan Carol
"Salve Regina"—Arens
"Wall of Heaven"—Brahms
"Tantum Ergo"—Candlyn
"English Pastoral"—Carey
"Irish Tune"—Grainger
"Turtle Dove"—Early English
"Sing We and Chant It"—Morley
"Annie Laurie"—arr. O'Hara
"Fum, Fum, Fum"—Catalan Carol
"Three Kings"—Romeu
"Sing Ye to the Lord"—Bach
"De Sheepfol"—Spiritual
"Summer is Gone"—Matthews
"Water Boy"—Robinson
"Divendres Sant"—Nicolau

CARL F. MUELLER

MONTCLAIR, N. J.

Central Choir, 35 voices

"Lo a Voice"—Bortnyansky
"Bless the Lord"—Ivanoff
"Trees and Master"—Protheroe
"Song of Praise"—Folksong
"Chorale Benediction"—Lutkin
Program under the auspices of Union-
Essex N.A.O. Mr. Mueller prefaced
each number with explanatory remarks.

HARRISON M. WOOD

CENTRAL M. E.—YONKERS, N. Y.

Nature Program

Grieg—Morning
"Earth is the Lord's"—Rogers
s. "Green Cathedral"—Kahn
"Ballad of Trees"—Matthews
b. "Blind Ploughman"—Clarke
MacDowell—To a Wild Rose
Fletcher—Fountain Reverie
c. "Trees"—Rasbash
"Fierce Raged the Tempest"—Candlyn
t. "Consider the Lillies"—Topliff
"Pilgrim's Chorus"—Wagner
DuBois—March Triumphale

MRS. HILTON R. BOWMAN

FIRST PRESB.—JOHNSTOWN, PA.

Second Annual Concert

Franck—Finale, No. 6
"Creation Hymn"—Rachmaninoff
"Gloria"—Buzzi-Peccia (sop.)
"My Soul Shall be Joyful"—Federlein
"So Thou Lifest"—Stainer (t-b.)
"Behold I Show You"—Robinson (men's
qt.)
"I Waited for the Lord"—Mendelssohn
Nevin—Will o' the Wisp
Kinder—Exsultemus
"Song of the Clock"—Burchell (tr.)
"Minor and Major"—Spröss (b.)
"From Youth's Happy Days"—Radecke
"Morning"—Levenson
"Song of the Soul"—Breil (a.)
"The Open Road"—Stickles

Recitals

(See also page 6)

HOMER WHITFORD

DARTMOUTH COLLEGE

TCHAIKOWSKY PROGRAM

Nut Cracker Suite Overture
Andante Cantabile (Opus 11)
Humoresque

Introduction and Allegro (Sym. 5)
Melodie
Dance of Sugar Plum Fairy
Marche Slav

GORDON BALCH NEVIN

WESTMINSTER COLLEGE

4m Tellers-Kent

Nevin—Sonata Tripartite
Nevin—Will o' the Wisp
Bach—O Mensch Bewein'
Franck—Chorale No. 3
Londonderry Air
Holmes—By the Sea
Liadow—Music Box
Wagner—Tristan Prelude, Liebestod
Reger—Var. and Fugue, British Nat.
Anthem

†A. LESLIE JACOBS

WESLEY M. E.—WORCESTER, MASS.

Bubeck—Fantasia
Gluck—Lento
Drigo—Serenade
Karg-Elert—Pastel op. 92 No. 3
Liszt—Liebestraume
Korsakoff—Flight of Bumble Bee
Jongen—Song of May
Bonnet—Caprice Heroique

*C. HAROLD EINECKE

SALEM EVAN.—QUINCY, ILL.

4-60 Moller

Maitland—Concert Overture A
Kinder—In Moonlight
Bach—Sonatina
Liszt—Liebestraume
Stoughton—Chinese Garden
Schminke—March of Toys
Dvorak—Humoreske
Widor—Finale (2)

FUNERAL HOME—QUINCY, ILL.

Karg-Elert—Nun Danket Alle Gott
Nevin—Rosary
Handel—Largo
Bach—My Heart is Fixed
Weaver—Squirrel
Bach—Two Choralpreludes
Liadow—Music Box
Irish—Last Rose of Summer
Hawkes—Southern Fantasy
Fletcher—Fountain Reverie
Gaul—Foot of Fujiyama
Verdi—Aida Grand March

PAUL G. HANFT

FIRST PRESB.—SANTA MONICA, CALIF.

Frysinger—Nocturne
Harris—Fantasia on Church Chimes
Cadman—Legend
Kinder—In Moonlight
Nevin—Toccata
Bornschein—Vesper Hour
Stoughton—Sea Sketches

†DR. CHARLES PAUL TANNER

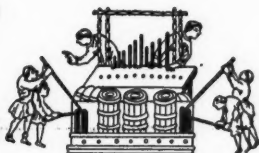
CENTRAL UNION—HONOLULU

Hollins—Concert Overture
Meale—Magic Harp
Russell—Bells of St. Anne
Matthews—Toccata Gm
Nevin—Silver Clouds
Rubinstein—Kamennoi Ostrow
Mulet—Thou Art the Rock
Debussy—Blessed Damosel Prelude
d' Antalfy—Sportive Fauns
Liszt—Liebestraum
Wagner—Tannhauser Overture

This program is especially commended because it opens with inviting materials and gives the technical things later; it has many numbers with attractive titles (and there is something in a name; it strives to entertain, not instruct; it recognizes American composers; it is neither afraid of the popular Wagner nor the highbrow Mulet; and its variety insures enjoyment for every type of listener.

Notes &

Reviews



Editorial Reflections

Eternal Change

PRACTISING our own preaching, that the world we live in is one of change, we do a little changing for ourselves and our readers, with the hope of making more space available to our readers for the things we believe they want. Whether we like it or not, the world and everything in it is changing and must change from year to year. In this eternal process of change, some things change for the better, and survive; some for the worse, and disappear. The dinosaur couldn't change rapidly enough to meet the changes that were taking place in his ancient day, and he disappeared from the face of the earth.

One of the difficulties a magazine of national circulation faces is the difficulty of different conditions in different centers. In the big cities, the changes are much more rapid and marked; the smaller cities change more slowly. Paris fashions leap to New York, Chicago, Los Angeles; they penetrate Greencastle, Rouserville, and Tomstown much more slowly, and sometimes never arrive. Sometimes the majority is right; often it is dead wrong. It is true that progress comes not from the majority but from the minority, sometimes from the single individual. Columbus was alone in his day and Einstein was alone in his. It took a generation for Columbus to spread his progress to the world at large; it took Einstein less than a month to win world-wide recognition for the principles of progress he promulgated. The press made the difference.

Now the press and its editors knew nothing at all about Relativity, but they did know how to find the men who knew, and to these men they offered the medium of discussion that had not yet been made available in 1492. It is the same today. We find in many of the smaller hamlets a complete lack of understanding of the beauties of the beautiful Christmas carol services

that sprang into popularity in New York City and other big centers some years ago. We find in the wilds of Canada a complete ignorance of the beautiful modern bits of organ literature that have been brought to light by the publishers in the big centers and used so effectively by the concert artists there.

The more we know of what the other fellow is doing and thinking, the better off we are. Ideas good and bad must be tried under the light of wide publicity, and we may all rest assured that the scheme of progress, to which the universe has by Omnipotent power been dedicated, will see to it that ultimately the bad shall die and the good survive. We prosper best when we are on the side of the thing that will survive.

In organ building, it is for greater beauty of tone, both in the individual register and in the ensemble, coupled with very much more efficient consoles. In church music, it is for texts that mean something to hearts and minds, and help the hearer into a better and happier and nobler existence; coupled with music that is more than mere contrapuntal dexterity. In recitals, it is for programs of greater contrasts, finer balance, and more direct appeal to the discriminating hearers.

T. A. O. has completed a dozen years. In those dozen years the organ world has made tremendous strides. Would any of us be willing to give a contract for the duplication of any organ we know of that was built in 1918? Would any of us, for our recent Christmas programs, have been willing to hark back to Christmas 1918 and repeat that same program?

We hope our readers will like the changes that have been made, will like T. A. O. a little better with each succeeding issue, and will, best of all, find it a source of unending surprises and inspiration. Incompetence is being weeded out, choked to death. The world about us is being more vigorous with us, requiring more of us. We have nothing to

fear if we are not afraid to work harder and think harder. A mind and a program set against change will both alike cease to exist with the turn of another decade. The mind that proposes to change the program with the changing conditions of each succeeding year will reap an increasing reward because it will find itself ministering increasingly to its public.

A philosopher has said that any man's usefulness in this world depends upon his ability to cooperate with his fellow men. Let us ponder that a few moments, for even the kings of the earth must do that now. Czarism is dead. Each of us must fit ourselves and our work into the scheme of things. Our usefulness rests with our ability to fit in with our fellow men.

THANK YOU

The Editorial Office is made a happier working-place because of the many holiday greetings that have come in from T. A. O.'s friends in all quarters of the country, including foreign lands, and one from Dr. C. Whitney Coombs, organist and composer now vacationing in Mallorca, Spain, whose Christmas solo, "Joyously Peal ye Christmas Bells," opened the Editor's own Christmas evening Carol Service in his new church with the organ and choir. So it's a hearty Thank you and best wishes to all.

—T. S. B.



—PROGRESS—

At last, an advertisement that gives a reader not only food for thought but food for serious study. In the November issue will be found an advertising message that is precisely similar in character to a page of a book any of us would pay our money for. We buy books in order to learn something. Here is an advertisement that gets down to serious technical problems and discusses them with us as though we—professional organists—really knew something about organs and were interested in knowing more. Truly progress is being made.

A Pilcher Masterpiece

An Analysis of what one Builder has Done in the Creation of an Unusually Fine Church Organ

LOOK BACK to page 434 of the October 1928 T. A. O. and note the stoplist of the 4-67-78-4405 Pilcher in the Second Scientist, New York City. It is the Pilcher Organ's official bow in the Metropolis and a very worthy example of the art of organ building. The Scientist Church as an institution wants "everything done decently and in order", and especially churchly and appropriate must its organs be. This example is abundantly so.

The Pedal Organ begins with a pianissimo Lieblichgedeckt and builds up through a smooth crescendo to an unusually sturdy bass. There is a 16' Dulciana that gives exceedingly useful character to the bass, an effect entirely different from the tubby Bourdons, an effect sorely needed in an increasing repertoire of genuinely modern organ music. The tubby Bourdon is all right for a simple Andantino, but it is emphatically not all right for such a piece as Tchaikowsky's

Andante Cantabile from the String Quartet; here the decisiveness of the 16' Dulciana is just the thing. This Dulciana beginning is followed up with a Violone and Contra Viol, so that the organist has a good supply of precise tone available in his Pedal whenever the indecisive Bourdons will not do.

The 32' Bourdon is an excellent effect. It is suitable for soft effects, such as massed strings, when it carries the foundation down to great depths and gives a delightful majesty to organ playing. It is an expensive register, but for momentary uses here and there through our programs there is nothing that gives such an effect of breadth and depth.

In all large organs, the Pedal should be virtually independent of all manual-to-pedal couplers. This will be achieved when we have 16' tone of the Dulciana and Violone class, supplemented by 8' stops of the variety that are gradually replacing the former useless Oc-

taves. In the old organs, there were rarely any 8' Pedal stops that could be used excepting for full organ. In our modern instruments we are learning that the 8' Pedal stops have a more important mission than merely to supply noise; they must give character to pedal tone—a rumble is no longer sufficient. This, of course, is being achieved in modern specifications through the use of 8' strings, including many softly voiced, and 8' wood-wind.

The Great Organ is enclosed, with the exception of the three Diapasons. There is the 8' Gemshorn for accompaniment purposes when we want the soft solo stops of the Swell and Choir, and this is followed by the Doppelfloete, rather softly voiced, and the Gamba. The 3r Mixture is very softly voiced; it can be used even with the Gemshorn without violence. The other high-pitch ranks are also softly voiced, and even when the G-G 4' coupler is on, the Great Organ is musical, solid, sturdy, with no trace of the unpleasant scream. The voicing is tapered off as the pitch rises, and of course that was an important factor in the avoidance of the ancient but hardly honorable organ-



THE SECOND SCIENTIST, NEW YORK

Where Henry Pilcher's Sons, Inc., have a four-manual and Echo installation that is a beautiful example of the art of organ building.



THE SECOND SCIENTIST, NEW YORK

The photo does not adequately portray the size of the auditorium nor the proportions of the simple but imposing case.

scream. We as players had always been accustomed to the scream and thought little about it, though most of us realized that the public was not entirely enthusiastic about organ recitals.

The Swell begins with an Aeoline, pppp, and builds up through five strings and two soft flutes, to the Diapason Phonon. But before we get that far away from tones the musical world calls beautiful, we have another delightful 3r Mixture, softly voiced, and of charming effects when combined with the massed Strings of the swell. The reeds include a fine French Horn, Oboe, and Vox, on the musical side, and a Cornopean for foundation. The 4' Gemshorn is voiced softly enough to be useful for the most delightful pianissimo church-music passages. We have too much noise in church music and not enough pianissimo variety; no such mistake was made in this instrument. The Aeoline is, as it should be, so softly voiced that it will not be heard in the rear of the auditorium if there is any noise inside or out of the church.

The 16' tone in the Choir Organ is of the string family. We hope the day comes when 16' flute tone on the manuals will be prohibited.

The flutes and bourdons can but add muddiness. It takes a 16' string to give that depth we are striving for, and give it with clean-cut character. The Dulciana is very softly voiced, capable of ppp effects. The Quintadena and 4' Rohrflöte are delightful. The Viola builds up after the Dulciana and Melodia, with but a short step above the latter; hence it too is more softly voiced than usual. The entire organ seems to have been treated in the same manner, for many beautiful musical effects rather than for the age-old sturdiness and noise that were our aim several decades ago.

The Solo Organ has a fine 3r Gross Gamba Celeste as its most useful voice; there is also an interesting Stentorphone of musical qualities, and a Grossflöte minus much of the ancient moss that formerly ruined this register. The only unification of the manuals is the 16-8-4 Tuba of the Solo.

The modern Echo Organ is too frequently changing its character without changing its name. If it is to be an Antiphonal Organ, let us call it that; if we call it an Echo Organ, let's see to it that it is an Echo Organ. Why should an Echo Organ be forte, or have a Tuba, or a Diapason of any class? The

Echo Organ here is composed entirely of pianissimo registers, four or five of them so soft as to be easily drowned out by noises within or without the auditorium, and that is as it should be. It is an Echo Organ, with seven 8' voices and one 4', a Willow Flute of special character, all very softly voiced. With full Echo, we have but a pianissimo body of tone, all of it beautiful. The main organs are, as is usual in Scientist churches, in the front of the auditorium; the Echo Organ is in the ceiling over the center of the auditorium, with more than ample tone opening through a grille.

The crescendo chambers are quite effective, and the motor is of sufficient snap to give excellent sfz effects of the kind introduced by Mr. Lynnwood Farnam some years ago. Among the accessories are the Division-Offs, which enable the organist to silence any complete organ, including its 16' and 4' couplers on itself, and a set of Cancellers, one over each group of stop-knobs, which take off all stops of each division.

This Second Scientist organ is a superb example of church-organ building; it is musical throughout, without sacrificing any of the dignity and reserve so essential in the

instrumental music of any church service conducted in decorum and propriety. The effects obtainable within pp and ppp range are virtually innumerable. When it comes to accompanying a voice or a choir, there is no excuse here for resorting to muddy flutes and Bourdons, or colorless Diapasons—though we dare hardly say that our modern Diapasons are colorless, as they were originally intended to be. We have something considerably richer in our Diapasons.

Incidentally, in the presence of two junior members of the builder's family, we tried to obtain a massed string effect as close as possible to the massed strings of the orchestra, and some interesting discoveries were made, which, it is promised, are to be used in the

Pilcher laboratory in experiments aimed at the production of a genuine String Organ. The builder who discovers how to build a true String Organ will be the Twentieth Century's greatest organ benefactor. We need not comment on the details until the Pilcher Factory has had time to conduct its experiments, but it is permissible to point out that the Gemshorn destroyed the effect. Certain it is that there is no combination of 8' strings in the entire realm of organ building that will in themselves even faintly hint at the marvelous color of the genuine massed string effect.

The Metropolis is proud to include in its organ wealth this superb example of a four-manual Pilcher Organ.

ness peculiar to Prof. Jepson's style of creation. Here is a master of composition who, in this number at least, can be as profound as he wishes, yet without neglecting the very desirable element of sufficient clarity of intention to convey a distinct and pleasurable message to a musically uneducated audience. There isn't a measure of cheapness in it anywhere, nor a measure of dullness, though we must grant that it takes a master interpreter to supply the required combination of repose and colorful registration.

For color, the Vienne was superb. To so play such a composition that it becomes an art-work of supreme attraction, is success indeed. Prof. Jepson has a penchant for this style of playing, in which he is so successful; he has written some such works himself, which are frequently heard on the programs of players capable of coping with their difficulties. His Bach Passacaglia was marked by similar registrational tendencies. That is, instead of using the drab color of Diapason and Strings, Prof. Jepson turns to wood-wind, colorful flutes, and the manufactured tones made possible by Quints, Tierces, Twelfths, etc. In the arpeggios beginning at the 121st measure of the Passacaglia, we had the arpeggio-theme divided into two parts, the second serving as an echo of the first, and both treated to the delightful tone-colorings of the modern organ's wealth of wood-wind voices. Prof. Jepson chose to reach a climax in the Passacaglia itself, close to the entrance of the fugue, with the fugue beginning quite softly; the high-pressure reeds gave a full-organ ensemble of tremendous penetration and precise foundation—quite a vindication of the perhaps imperceptible trend toward a full-organ ensemble colored by the definiteness of brass—wind rather than Diapason tone.

Dupre's contribution to the program was a frank piece of program-music, handled delightfully in Mr. Jepson's most effective style of coloring. And then the necessity for meeting the requirements of the N.Y.H. & H.R.R. cut the program short for many guests. Yet all of us had heard enough to remember Yale University with gratitude, Prof. Jepson with profound admiration, and the Skinner organization with congratulations for the creation of another masterpiece of the organ-builder's art. The Honorable Truman Handy Newberry and Mr. John Stoughton Newberry

Skinner Opening in Yale

Great Newberry Memorial Organ Dedicated by Prof. H. B. Jepson to Delight of Audience of Distinguished Guests

YALE UNIVERSITY presented its Newberry Memorial Organ December 6th in its latest enlargement. The original organ was given to the University in 1903 as a memorial to John Stoughton Newberry; the Newberry family enlarged it in 1916, and again in 1928 provided funds for the addition of about five thousand pipes, making the largest Skinner Organ ever built. This latest revision has been made in accordance with the ideas of Prof. Harry Benjamin Jepson, of the University faculty, who played the dedicatory program before a distinguished audience gathered from all over the East.

The Skinner Organ Company gave a dinner in the Taft Hotel, New Haven, at 6:45 to members of the organ profession, and the University presented Prof. Jepson at 8:30 in his recital before an invitation audience that almost filled the vast auditorium of Woolsey Hall. Distinguished organists were dinner guests, from north, east, south, and west, including such men as Alexander McCurdy and Edward Shippen Barnes of Philadelphia, R. Huntington Woodman, Lynnwood Farnam, Charles Henry Doersam, Seth Bingham and many others from New York, Mrs. Kate Elizabeth Fox from Dalton, Mass., many

from Boston, the entire organ-student body of Yale University, and representative and distinguished organists from virtually every city of importance in the east. The dinner was delightful for its absence of verbosity, there being but a sentence of welcome from Mr. Skinner and an impromptu thank-you response by one of the guests who called upon all to join him in its expression.

In Woolsey Hall the guests were welcomed in a few words by the President of the University, who introduced Prof. Jepson—and the program began. In spite of goodly length, the program was so carefully planned for variety and contrast that it might well be taken as a model of what a program should be for such an occasion and such an audience. There was the evident purpose of not only presenting a program of worthy organ literature but also of giving a pretty good idea of what the enlarged organ contained, including its Echo Organ, its supremely brilliant reeds and its colorful wood-wind and flutes.

One of the most interesting novelties was the mss. from Prof. Jepson's latest Sonata, which proved to be a serious work of considerable length and profound scholarship, including many touches of harmonic wealth and contrapuntal adroit-

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16-8

have used a little of their wealth to make possible an art-work that could hardly be brought into being by such an institution as a University, on its own resources; they have the satisfaction of realizing that they have placed this contribution to the realm of art in the care of an institution that is best fitted to use it for the welfare of the world in which we live—and where better can such use be realized than within the borders of Yale University?

PROF. JEPSON'S PROGRAM

Franck—Grande Piece Symphonique
Jepson—Nocturne (Son. 3)
Bach—Passacaglia
Bach—Have Mercy Lord
Vierne—Scherzo (5th)
Howells—Psalm Prelude, 32-3
Dupre—The Spinner
Borodin—At the Convent
Borodin—Revery
Widor—Finale (7th)

YALE UNIVERSITY ORGAN

SKINNER ORGAN CO.

The stoplist is herewith presented in somewhat the same unusual manner of its appearance in the printed program of the University. Readers will find it lending itself readily to constructive appraisal.

ABBREVIATIONS

V—VOICES, individual entities of tone, whether of one rank or many ranks, available to the organist as one inseparable entity.
R—RANKS, ranks of pipes, in the usual manner.
S—STOPS, whether original registers or by borrowing, duplexing, extension, etc.
B—BORROWS.
P—PIPES.
Pedal, Great, Swell, Choir, Orchestral, and Echo, abbreviated in the usual manner; L for Solo, N for String.

| | V. | R. | S. | B. | P. |
|---|------|------|------|-----|--------|
| P | 9. | 18. | 33. | 24. | 672. |
| G | 28. | 41. | 39. | 10. | 2513. |
| S | 29. | 40. | 54. | 22. | 2716. |
| C | 13. | 13. | 38. | 22. | 937. |
| L | 22. | 27. | 33. | 10. | 1875. |
| N | 9. | 20. | 9. | —. | 1412. |
| O | 21. | 27. | 22. | 1. | 1706. |
| E | 10. | 10. | 10. | —. | 718. |
| | 141. | 196. | 238. | 89. | 12,549 |

PEDAL 6": V 9. R 18. S. 33.

| | |
|----------|----------------------------|
| 64 | Gravissima Resultant |
| 16-8 | Diapason One 44w |
| 32-16-8 | Diapason Two 56wm |
| 16 | Dulciana 32m |
| 4 | Super-Octave 32m |
| V | Mixture 160m |
| VI | Harmonics 192m |
| 32-16-8 | Bourdon (Gt.) 12w |
| 16-8 | Gedeckt (Sw.) 12w 10" wind |
| 4 | Flute 32w |
| 32-16-8 | Violone (Gt.) |
| 16 | Gamba (Sw.) 10"wind |
| 8 | Cello 2r (So.) 15"wind |
| 32-16-8 | Bombarde 56wm 20"wind |
| 16-8-4 | Tuba (So.) 25"wind |
| 16 | Fagotto (Ch.) 10"wind |
| 10 2/3 | Trombone (Gt.) 10"wind |
| ECHO 10" | |
| 16-8 | Diapason 44w |
| 16-8 | Bourdon (Ec.) |

GREAT 7 1/2": V 28. R 41. S 39.

| | |
|--------------------------|---------------------------|
| WITH DUPLEXED ECHO ORGAN | |
| 32 | Violone 61w 6"wind |
| 16 | Diapason 61m |
| 8 | Diapason One 61m |
| | Diapason Two 61m |
| | Diapason Three 61m |
| | Diapason Four 61m |
| 5 1/2 | Quint 61m |
| 4 | Principal 61m |
| | Octave 61m |
| 3 1/5 | Tierce 61m |
| 2 2/3 | Twelfth 61m |
| 2 | Fifteenth 61m |
| V | Chorus Mixture 305m |
| IV | Harmonics 244m |
| VII | Cymbal 427m |
| 16 | Bourdon 61w |
| 8 | Principal Flute 61m |
| | Claribel Flute 61w |
| | Doppelfloete 61w |
| 4 | Waldfloete 61w |
| | Hohlpfeife 61w |
| 8 | Gamba 61m |
| | Erzahler 61m |
| 16 | Trombone 61m 10"wind |
| 8 | Tromba 61 10"wind |
| | Trumpet 61m |
| 4 | Octave Tromba 61m 10"wind |
| | Clarion 73m |
| 8 | Chimes |

SWELL 10": V 29. R 40. S 54.

| | |
|----------------------|---------------------------|
| WITH DUPLEXED ORCH.: | |
| 8 | Diapason 73m |
| | Geigen Diapason 73m |
| 4 | Octave 73m |
| 2 2/3 | Twelfth 61m |
| 2 | Flautino 61m |
| 1 3/5 | Tierce 73m |
| V | Cornet 305m |
| V | Quint Mixture 305m |
| 16 | Bourdon 73w |
| 8 | Open Flute 73w |
| | Flute Celeste 2r 134w |
| | Flauto Traverso 73w |
| | Gedeckt (Rohrfloete) 73wm |
| 4 | Flute Triangulaire 73w |
| 16 | Gamba 73m |
| 8 | Gamba 73m |
| | Voix Celeste 2r 134m |
| | Salicional 73m |
| | Quintadena 73m |
| | Aeoline 73m |
| 4 | Unda Maris 73m |
| | Violina 73m |
| | Unda Maris 2r 122m |
| 16 | Posaune 73m |
| 8 | Cornoepan 73m |
| | Trumpet 73m |
| | Oboe 73m |
| | Vox Humana 61m 5"wind |
| 4 | Clarion 73m |
| 8 | Harp |
| 4 | Harp |
| 8 | Chimes |

CHOIR 10": V 13. R 13. S 38.

| | |
|----------------------|----------------------|
| WITH DUPLEXED ORCH.: | |
| 16 | Dulciana 73m |
| 8 | Violin Diapason 73m |
| | Dulciana 73m |
| 4 | Octave 73m |
| 8 | Flute Harmonique 73m |
| | Gedeckt 73w |
| 4 | Flauto Traverso 73w |
| 2 | Harmonic Piccolo 73m |
| 8 | Cello 73w |
| 4 | Viola 73m |
| 16 | Fagotto 73m |
| 8 | Clarinet 61m |
| | Corno d'Amore 73m |

Harp
Harp
Chimes

SOLO 15": V 22. R 27. S 33.

| | |
|----------------------|----------------------------|
| WITH DUPLEXED ECHO.: | |
| 16 | Diapason 73w |
| 8 | Diapason 2r 146m |
| 4 | Octave 73m |
| 2 2/3 | Nazard 61m |
| 2 | Piccolo 61m |
| V | Fourniture 305m |
| 8 | Flauto Mirabilis 73w |
| | Stopped Flute 73w |
| 4 | Hohlpfeife 73w |
| 16 | Viole 73m |
| 8 | Gross Gamba 73m |
| 4 | Gamba Celeste 73m |
| | Gambette 73m |
| 16 | Ophicleide 73wm 25"wind |
| 8 | Tuba 73m |
| | Trumpet 73m |
| | Orchestral Trombone 73m |
| | 25" wind |
| | French Horn 73m |
| | Heckelphone 73m |
| | Tuba Mirabilis 73m 25"wind |
| 5 1/2 | Quinte Tromba 73m |
| 4 | Tuba Clarion 73m |
| 8 | Chimes |

ANCILLARY STRING 10":

V 9. R S 9.

| | |
|----|------------------------|
| 8 | Orch. Strings 2r 146m |
| | Orch. Strings 2r 146m |
| | Orch. Strings 2r 146m |
| | Orch. Strings 2r 146m |
| | Muted Strings 2r 146m |
| | Muted Strings 2r 146m |
| | Muted Strings 2r 146m |
| | Muted Strings 2r 146m |
| IV | Cornet des Violes 244m |

DUPLEXED ORCH. 10": V 21. R 27.

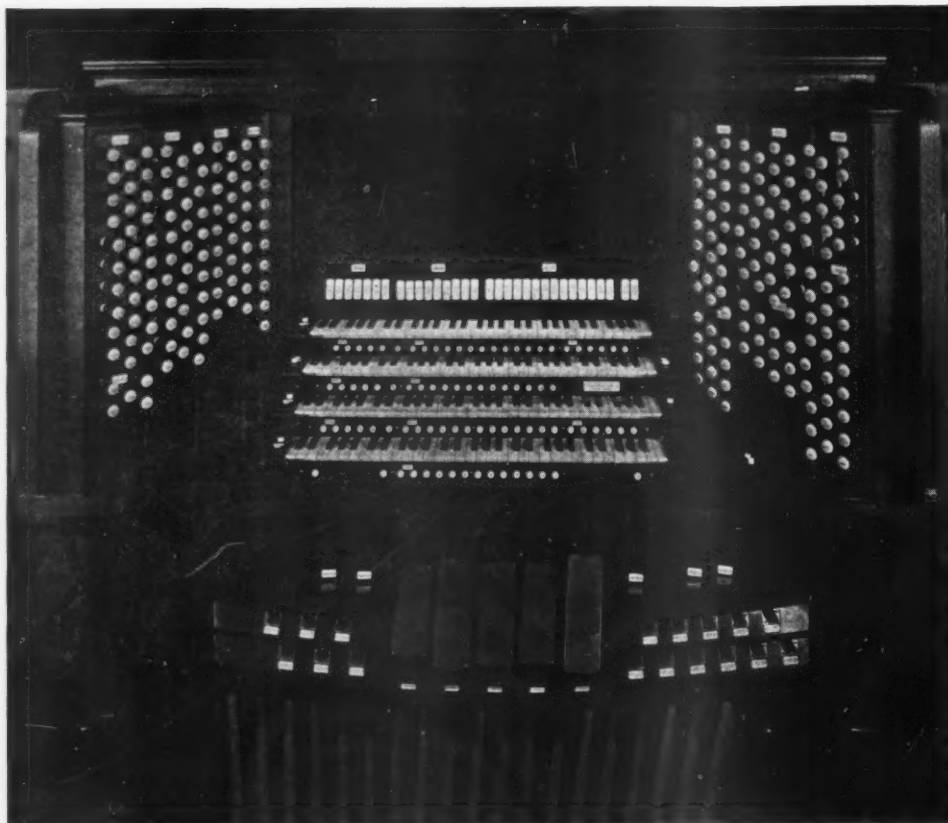
S 22.

| | |
|-------------------|-------------------------|
| SWELL AND CHOIR.: | |
| 8 | Concert Flute 73w |
| | Flute Celeste 61w |
| 4 | Orchestral Flute 73w |
| | Flute a Cheminee 73w |
| 2 2/3 | Nazard 61m |
| 2 | Piccolo 61m |
| 1 3/5 | Tierce 61m |
| 1 1/3 | Larigot 61m |
| 1 1/7 | Septieme 61m |
| V | Dulciana Mixture 305m |
| 8 | Viole d'Orchestra 73m |
| | Viole Celeste One 73m |
| | Viole Celeste Two 73m |
| | Muted Viole 73m |
| | Muted Celeste 73m |
| | Kleine Erzahler 2r 134m |
| 16 | Bassoon 61m |
| 8 | Bassoon 12m |
| | Corno di Bassetto 61m |
| | Orchestral Oboe 61m |
| | English Horn 61m |
| | French Horn 61m |

DUPLEXED ECHO 10": V 10. R 10.

S 10.

| | |
|-----------------|-------------------|
| GREAT AND SOLO: | |
| 8 | Diapason 73m |
| | Dulciana 73m |
| | Dulciana 73m |
| | Vox Angelica 73m |
| 16 | Bourdon 73w |
| 8 | Cor de Nuit 73w |
| 4 | Fernfloete 73w |
| 8 | Viola d'Amore 73m |
| 8 | Oboe-Horn 73m |
| | Trumpet 73m |
| | Vox Humana 61m |



SKINNER CONSOLE, YALE UNIVERSITY

The Ancillary String Organ has but its own nine stop-knobs and is playable on all manuals by means of a Coupler Stop-knob, which in turn is under the control of the combination pistons. There are no couplers otherwise on the String Organ, but its 16' and 4' effects are obtained through the couplers of the manual on which it is at the moment being played. Prof. Jepson is responsible for the unusual manner of stop-list presentation.

COUPLERS: 32
 To 16' 8' 4'
 Ped. GSCL S L
 Gt. SCL SCL SCL
 Sw. S L S
 Ch. C S L S C
 So. C GSC L
 Quints: C-P. C-G.
 Onoroffs: E-G. E-L.
 PISTONS: 82
 P 10. G 12. S 12. C 12. L 12.
 E-G 5. E-L 5. Couplers 4.

ACCESSORIES

Crescendos: S.C.L.O. Register.
 Crescendo Coupler: All shutters to Swell shoe.
 Crescendo Selective: Solo Organ off Register Crescendo.
 Piston Couplers: P-G. P-S. P-C. P-L.
 Reversibles: G-P. S-P. C-P. L-P.
 Full Organ
 Mezzo Organ



—DUPRE IN WINNETKA—

It was on a wet cold evening, and attendance was by invitation only, but several hundred eager listeners packed Christ Church, Winnetka, Ill., to hear Marcel Dupre. He played probably the same program

he has given 50 times in the past 42 days, but the frank opinion of many present differed from the press reviews his appearances drew elsewhere in the country.

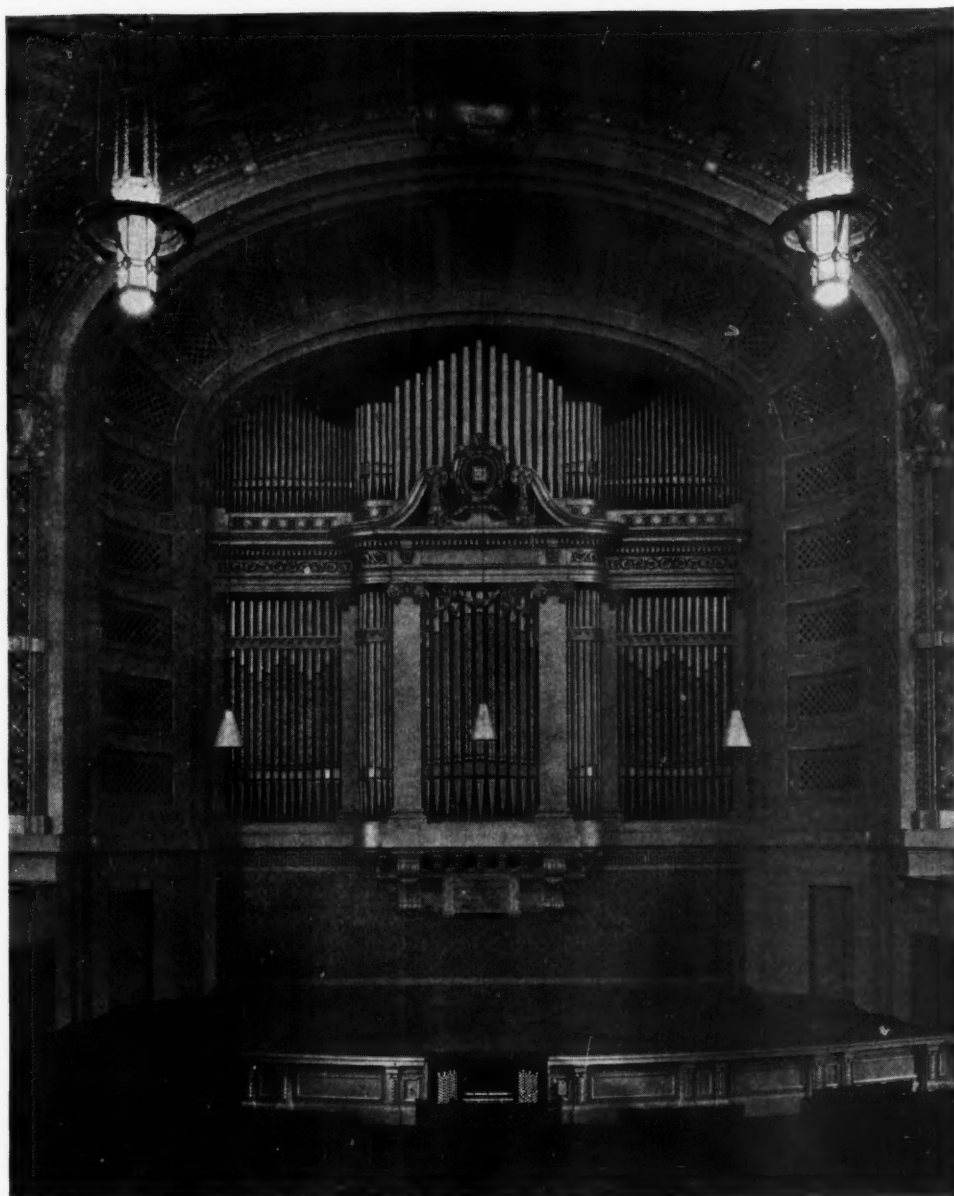
Granted that his playing is as clean, clear (and cold) as ice, and his technic best described as immaculate, one still wonders why America's few acknowledged masters do not receive equal opportunities to be heard. A courteous gesture to America was the opening Concert Overture by J. H. Rogers, but that piece seemed bombastically to lose what it had to say in the saying. Some Handel variations were agreeably rendered, and the performer's transcription of a Mozart Fugue disclosed a performer who is "quadri-dextrous."

In Le Coucou by Daquin, Mr. Dupre was successful in summoning a flock of Cuckoos from both front and rear of the church. His playing of the Bach Prelude and Fugue in A minor was near faultless, always accurate and careful; and the succeeding Intermezzo from Widor's

VI displayed French organ playing at its best. The Franck Pastorale disclosed no sentimentally retarded tempo, in fact it even confirmed by haste the announcement later given that the artist and his wife were to catch a midnight train for Toronto. His own Second Symphony proved to be totally unlike anything one anticipates hearing at an organ recital.

Acknowledged generally to be the most melodious part of the entire evening was his marvellous improvising. On a theme, submitted during the evening by Mr. George H. Clark, was developed a fugue. Worthy of its growth as a scherzo movement was the theme contributed by A. Iver Coleman, of Christ Church; and a finale, built on a theme by Dean P. C. Lutkin of Northwestern University, made a stirring conclusion while the program was given by the church for the parish, the numerous guests were grateful to Mr. Coleman for his part in bringing his recent teacher to our midst.

—STANLEY WHEELWRIGHT



THE NEW SKINNER CASE

For this third revision and enlargement of the Newberry Memorial Organ in Woolsey Hall of Yale University, New Haven, Conn., the case has been elaborated somewhat, much to its general improvement in appearance; the result is an organ front of excellent taste and commanding proportions. The console is slightly sunk into the floor of the auditorium just in front of the stage, and between organist and audience there is a wood screen built to match the console. Here one of America's most important organ composers will present to the public his compositions.

M. L. JONES PASSES
DEAGAN SALES MANAGER DIES
AFTER BRIEF ILLNESS

With deep regret we announce the death of Mr. M. L. Jones on Dec. 4th at his home in Chicago after a brief illness of bronchial pneumonia.

Mr. Jones was for a number of years Sales Manager of J. C. Deagon, Inc., Chicago, manufacturers of organ percussion, who have recently perfected the new Vibra-Harp. Mr. Jones was well known in music circles, and was himself a musician. For a number of years before joining the Deagon organization, Mr. Jones practised his profession of musician. His death is deeply regretted by a wide circle of personal and business friends.

—CHIMES—

Having been requested to use the Chimes every Sunday at the close of service in a hymn-tune, I have noted that it matters little what is played or how; it should of course be in a slow tempo and appropriate. What the audience wants is merely to know the Chimes are still there. The dear old ladies will always compliment even the most atrocious overtones producible—and the ladies are to be pleased, n'est-ce pas?

—PAUL E. GROSH

AN EDISON TEST
HOW MUCH DO YOU KNOW ABOUT
MUSIC AND WHY

What intervals are concordant and why are they so called?

Ans. Half of them. Because that's their name.

What intervals are discordant?

Ans. The other half.

What notes have a melodic tendency and what is it?

Ans. The blue notes. A sort of humming in the ears.

What is a suspension?

Ans. Two weeks off without pay.

What is the difference between a real and a tonal fugue?

Ans. Very little. Maybe I shouldn't have mentioned it.

What is a tenor cleff?

Ans. Any cleff having more notes.

—L.W.G.

HUGH McAMIS
APPOINTED TO IMPORTANT
METROPOLITAN POSTS

After a year of watchful waiting in patience for the kind of work for which he had best fitted himself, Mr. Hugh McAmis, formerly Paris correspondent of T.A.O., then municipal organist of San Antonio, Texas, and lately of New York City



MR. CHARLES R. GRONHAM

Municipal Organist of Portland, Maine, whose Sunday Municipal Recitals were resumed Dec. 1st, to continue regularly until April 13th. Last year's audiences numbered 50,000 for the 20 concerts. Mr. Cronham varies his programs by the use of assisting soloists, local talent, the High School Chorus, Municipal Orchestra (which he directs), and similar attractions.

again, has been appointed to All Saints' Church, Great Neck, L. I., a wealthy suburb of the Metropolis in which territory are several residence organs upon which Mr. McAmis will be heard in frequent private recitals.

The organ is a 3m Hall with Ancillary Solo, built to the stoplist of Mr. Leroy Baumgartner and Mr. McAmis; in the chapel there is a new 2m Skinner. The main organ, the gift of Col. Arthur S. Dwight, in memory of his late wife, was dedicated in November by Mr. McAmis in an all-American program. The choir consists of 22 mixed voices.

The season opened for Mr. McAmis with an Aeolian recital in the Joseph P. Grace residence, and another on a 3m Aeolian in the H. W. Plant residence. His new organ composition, *Dreams*, played by Dr. David McK. Williams at the Guild convention, is being published by Gray and the composer is recording it for Aeolian. An Aeolian organ, being built by Aeolian for the Wm. S. Barstow residence will be opened in recital by Mr. McAmis who was consulted in the stoplist. Dec. 5th he was soloist for the choir concert of Tompkins Avenue Congregational.

Mr. McAmis is regularly engaged as private concert organist for two of the fine residences of the territory

and is giving a series of recitals on the new Hall Organ in the church, for the first of which the newspapers ran liberal articles, beginning four weeks in advance. For the occasion the church was lighted by candles, with special lighting designs for the chancel. The church is beautifully situated amid trees and greens and offers Mr. McAmis the opportunities he is so well fitted for.

When Mr. McAmis returned from several years residence and observation in Paris, he was appointed to the municipal post in San Antonio, where he remained several seasons, finally severing all connections there and coming to New York where he established a studio apartment and began his seige of watchful waiting for that evidently remote but ideal niche in the world he might rightly call his own. Those who know him best, conclude that he has found it, and rejoice with him accordingly.



—ATLANTIC CITY—

Some idea of the magnitude of the Midmer-Losh Organ for Convention Hall may be gained from the fact that the Echo Organ, now under installation, is a section of 60 stops (27 ranks), located in the upper portion of the vault of the auditorium, about half way to the rear, speaking through an 18 x 24 tone opening.

"This department is voiced generally on a pressure of 15", with two voices on 25", and includes a number of stops never before used in America but a few examples of which exist in England. Among these are the Flauto Sylvestris, and Tibia Mollis. Two other registers of extraordinary character originated for this department include a Tuba with wooden bells throughout, and a wood Bassoon. The inclusion of a 32 Violone sets a mark for Echo Organs to shoot at for a thousand years, perhaps; the volume of tone of this one Echo Organ will equal most of the large concert organs of America.

"This department went into service in November, in addition to the Brass Chorus and the String Organ II already completed, making a total of over one hundred stops now in service."

An effort is made to play the organ hourly for the large groups of visitors shown through the building with a guide. These parties of visitors usually comprise several hundred persons and the organ is already regarded as the outstanding feature of the most extra-ordinary building.

SERVICE ARRANGING

NEW COURSE OFFERED CHOIRMASTERS
IN NEW YORK CITY

The Modern Scientific Organ School announces a special course in the rapidly developing field of service arranging. Playing a prelude and singing an anthem or two, is no longer adequate for the best of our churches, where a definite service plan is being developed for each Sunday. With congregations dwindling to the vanishing point in all but a very few of our finest churches, it may be all very well to blame the congregations instead of the minister and choir, but the remedy will come, if at all, only through a revision of minister and choir.

The services at which Mr. Goldsworthy, founder and director of the School, presides at St. Marks in the Bowwerie, New York City, are the most unusual in the Metropolis—as was demonstrated by the illustrated article in these pages for June. Mr. Goldsworthy's task is to find exactly the right music from all sources of the world, and if it cannot be found, compose it for the occasion; his compositions and adaptations have carried the work of the church organist into an entirely new realm.

The School has therefore decided to offer a special course by Mr. Goldsworthy in the fundamentals of this new extension of the church organist's activities, not in the expectation that there will be many churches headed by such men of vision as Dr. Guthrie of St. Mark's, but rather as the next logical step in developing the possibilities of the organ and choir in the service of the church and community.

—KILGEN—

A 3-43 is being built for the Third Presbyterian, Chester, Pa., sold through the Philadelphia Kilgen office; the instrument includes Harp and Chimes. Mr. George J. Kilgen, recently placed in charge of the Los Angeles office, has written a contract for a 2-31 for the new residence of Mr. Charles W. Benedict, Riverside, Calif.; there will be a player attachment, and the console will be of magnificent design to match the furniture of the home. The scheme is unusually rich in effects for a small organ. A 3-29 is being built for the new Church of St. Anthony, Rockford, Ill.

The First Presbyterian, Belleville, Kan., has contracted for a 2-19 for the new church edifice.

St. Peter's, Butler, Pa., has ordered a 2-30 for their new church.

Messiah Lutheran, an imposing edifice in St. Louis, dedicated its 3-50 Kilgen Dec. 1st.; Lambert Menne-meyer, organist. The console is in the transept in juxtaposition to the pews. Harp and Chimes are included.

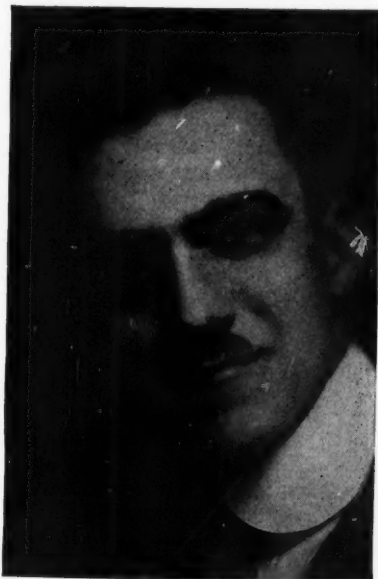
Harry A. Durst, eastern representative, has sold a 3-42 to St. Andrew's Reformed, Allentown, Pa., with Harp and Chimes.

George J. Bohen negotiated the sale and wrote the stoplist for a 3-38 for First Presbyterian, Houston, Tex., for the new edifice.

The Third Presbyterian, Chester, Pa., has ordered a 3-43 with Harp and Chimes; the Great is enclosed with the Choir, as is the case also with the Houston and Allentown instruments.

\$100 PRIZE

Any resident of U. S. A. or Canada is offered \$100 by the H. W. Gray Co. through the A. G. O. for a ten-minute anthem, sent to the Guild before May 1st, at 217 Broadway, New York City.



MR. GEORGE W. GRANT

who, after five years with St. John's, Roanoke, Va., has been appointed to Greene Memorial Methodist, there, where he will have a 3-30 Skinner with Harp and Chimes, and a mixed chorus of 30 voices supplemented by four soloists. St. John's choir presented him with a colonial desk and the last morning service played by Mr. Grant was interrupted to pay tribute to him from the rector and vestry. Mr. Grant continues as director of the organ department of Virginia College; one of his recent recitals was the dedication of a Moller Organ, as reported elsewhere in this issue.

GASTON M. DETHIER

PRELUDE IN E

A well written, brilliant, closely developed number. Starting rather quietly with a quickly moving figure in sixteenth notes, the development is carried out until the full organ is used in a majestic figure with rapid pedal passages and many broken chord figures. The first tranquillo movement returns and is again developed to a tremendous climax in which the second section is heard against a brilliant pedal. Full of the excellent musicianship which is characteristic of all the work of this well-known player, the number is solidly built without being pedantic, brilliant without being devoid of ideas.—EDWIN ARTHUR KRAFT.

—YON'S GESU BAMBINO—

is breaking all records this season. It is from the Fischer catalogue and may be had in a great variety of arrangements.

—HENRY F. SEIBERT—

in addition to his regular recitals as official organist of Town Hall, New York, gave a recital Nov. 26 in a Fifth Avenue residence and was engaged for another two days later. He played the second of his series in St. Bartholomew's, White Plains, Dec. 15th, using a Christmas program, with Franck's Piece Heroique. In St. Paul's, New Rochelle, he is giving monthly recitals on a new Skinner. After his opening recital precluding the lecture by Robert Erskine Ely in Town Hall, the director of the Hall led him to the center of the stage and made a laudatory address in token of appreciation; another program there was given on the occasion of a lecture by Jane Adams. A Cesar Franck program was given Nov. 29th, and other selections of contemporary interest in his Town Hall recitals were Ravanello's Hymn of Glory, Stoughton's Pygmies, Burnap's Pleyels Hymn, and Yon's Gesu Bambino.

—J. FISCHER & BRO.—

Carl McKinley's Masquerade has been performed by the Detroit Symphony under Gabrilowitsch three times in Detroit and four times by the Orchestra in Troy, Rochester, Providence, and Princeton, during its December tour. It was also performed by the Syracuse Symphony and by the New England Conservatory orchestra during December. It was first performed by the New York Philharmonic under the Composer's direction last August, and later by the Beethoven Symphony.

Masquerade is a short symphonic piece scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, tympani, and strings, with the usual complete line of percussion. The Detroit Times says, "Mr. McKinley has stepped into our dance halls and merged with a nice waltz that isn't Viennese and a corking fox-trot that couldn't be anything but Broadway. . . . Masquerade is undeniably good, lively, interesting music that reflects 1929 America as accurately as Chopin reflects the Warsaw and Paris of a century ago." Mr. McKinley, just returned from two years abroad as Fellow of the Guggenheim Memorial Foundation, was born Oct. 9, 1895, at Yarmouth, Maine; he is now a member of the New England Conservatory faculty in Boston.

—A NEAT TRIBUTE—

When Dr. Clarence Dickinson, of Union Theological Seminary, New York City, stepped on the platform before a large audience in Connecticut College to give his illustrated lecture on "Music of the Troubadours," he was delightfully surprised to be greeted by his own "Music When Soft Voices Die," sung as a tribute to him, by the College Choir from the rear of the auditorium.

—ADDENDUM—

Mr. Palmer Christian, as should have been mentioned in connection with our recent article on his work, before studying with Guilman in Paris went to Leipzig for a term with Karl Straube, then of the Thomaskirche, now cantor of the Thomasschule; "it was a year of greatest joy and inspiration. I consider Straube the greatest living authority on Bach, with all due respect to Schweitzer. Straube is not afraid of tradition, and his annotations on the Bach organ works are the result of deep thought and meticulous care, inspired by his insatiable desire to bring out all the beauties of the score."

Audsley's "Art of Organ Building"

De Luxe Edition

\$150.00

(See other columns for particulars)

—LYNNWOOD FARNAM—

Getting the New York Times to send its special staff photographer to take an organist's likeness, and having the results printed at the top of one of the pages of that newspaper's distinguished pictorial section devoted to the prominent people and things of the world, is the latest achievement of Mr. Farnam. It is but one indication of what a man can do, even in the organ world; and it is significant that Mr. Farnam has been willing to plod persistently along for more than a decade without losing either his energy or his optimism.

A catalogue of his activities include, besides his weekly trips to Philadelphia for his class of advanced organ pupils in the Curtis Institute, the opening recitals at Holy Communion, New York, in the Bach and His Forerunners series, four more of which will follow in April; a solo engagement with the Friends of Music in their Mecca Temple concert under Arturo Bodanzky, when Mr. Farnam played the Allegro from Bach's fifth Trio Sonata, and a set of Bach variations, to the admiration of the critics of the Times, Telegram, Sun, Tribune, and World—one of them going so far as to say "Lynnwood Farnam's playing was the saving grace of the concert"; another solo engagement with the Philadelphia Symphony in Carnegie Hall, playing Elgar's Enigma Variations; two recitals in St. James, Philadelphia, and a Bach program in Curtis Institute; a New York Town Hall concert for the League of American Composers, playing Goossens' Hindemith Concerto; and, finally, preparations for his January and February transcontinental tour.



PORTLAND, MAINE

SUMMARY OF CHARLES RAYMOND
CRONHAM'S ACTIVITIES

The first Sunday recital of the season drew an audience of 1500 for Mr. Cronham and the noted Austin memorial organ. The season includes an organ concert every Sunday, with assisting artists, including the Portland Symphony of 82 players under Mr. Cronham's baton. The Symphony's season as at present planned, calls for eight orchestral concerts, four of them in other cities. Mr. Cronham organized the orchestra with 65 players in 1927, and writes, "This orchestral work is a great burden but it also is intensely interesting and I believe it gives the organist a fresh viewpoint on interpretation and color."

The orchestra is composed of 25 of Portland's finest instrumental musicians, supplemented by 57 amateurs representing twenty different professions and businesses. "The music produced by this body of musicians," says Mr. Cronham, "may not compare with that of our finest orchestras, but it is a good experience for everyone and certainly fine publicity for the City." Yet the Orchestra has won high praise by both local and visiting critics. No salaries are paid either to members or conductor; it is fathered by the Portland Music Commission, and all expenses are met by ticket sale, supplemented by gifts from Portland citizens and a small City appropriation.

One of the means used by Mr. Cronham and his associates in financing the various activities, including the Community Concerts when such artists as Albert Spalding and John Charles Thomas appear, is by membership in the Community Concert Association and the sale

of season tickets at seven, five, and two (student tickets) dollars.

The present seems to be an age of severe testing, when the old ways are judged not good enough and either discarded or improved—according to the abilities and interests of those most directly concerned. Mr. Cronham's activities in Portland, where many prominent organists were tried and found partly wanting, serve as an index of the ways and means at the disposal of the organist by which he can not only insure his own job, but advance his own interests by attending more diligently to the welfare of his employers.

Los Angeles

By GEORGE E. TURNER
Official Representative

The large auditorium of Hollywood High School was taxed to capacity, to hear Marcel Dupre. Of special interest was Mr. Dupre's remarkable improvisation on three themes submitted by Clarence Mader, A. Tremblay, and the third by the school.

The November meeting of the A. G. O. began with the usual dinner, and was followed by a very interesting program by Winifred M. Smart and Walter E. Hartley on the new 2-18 Hall Organ in West Adams Presbyterian.

A large audience gathered in the B'nai B'rith Temple to hear Mr. Walter Hartley and Mr. Clarence Mader, assisted by the Temple choir, in an excellent program on the new 4-56 Kimball which was described in detail in a recent issue of this magazine.

The new 4m Wangerin in St. Vibiana's Cathedral was finished and that same evening the church was opened to the more than thirty organists responding to the informal invitation of Mr. Edmond Verlinden, vice-president of the Wangerin Company, and the Cathedral organist, Mr. Colby, to see and hear the organ. All were unanimous in their praise of the beautiful tone quality. There are 73 stops and innumerable combination pistons, making this one of the largest organs on the Pacific coast. At the dedication of the organ, Nov. 24, 3000 people filled to overflowing the spacious church to hear Mr. Colby and Richard Keys Biggs, assisted by the Priests' Choir, composed of 16 priests of Los Angeles and vicinity.

Frederick Landwehr, one of the most popular concert organists on the Coast, is now in his third year as organist at the Club Casa del Mar, Santa Monica, and has done over fourteen consecutive months of broadcasting. He was formerly chief organist at Grauman's Million Dollar Theater, Los Angeles, and before coming to California played in the leading picture houses in Kansas City and St. Louis.

The concert hall of the Music Department of Occidental College, Los Angeles, of which Walter E. Hartley is the Dean, is to have a new 2-10 Organ.

Immaculate Heart College in Hollywood, of whose organ department Richard Keys Biggs is director, has just had completed for it a 2-19 Wangerin, with Chimes and Harp.

Presser recently published six SCENES FROM SHAKESPEARE'S THE TEMPEST, by Dr. Humphrey J. Stewart, dean of Pacific Coast organists and composers.

This new set of pieces requires more than the average technical and registration ability and is well worthy of consideration by the serious organist.

Mr. Otto Hirschler, director of music at the California Christian College, leads the college orchestra of twenty members, and directs the two college glee clubs, besides presiding at the console of the 4m Skinner in Long Beach First M. E.

Mr. Arch B. Fritz, who has a small, but excellent, 2m instrument in his studio in the Musicians' Union Building, is broadcasting over station KGFJ, the 24 hour station, twice daily and three times Sundays.

Mr. John Hill, formerly of the Beverly Theater, Beverly Hills, is now organist at the Filmart Theater, Hollywood, which is proving highly successful in its policy of running nothing but silent programs.

Mr. John Jensen, Treasurer of the Los Angeles Theater Organists' Club, has proved himself quite a successful composer, in that Fox Film Co. recently bought two of his numbers for future production, and Mr. Jensen has several more numbers which he is about to place. Mrs. Jensen is responsible for the lyrics.

LESLIE G. MOYLES



LEROY V. BRANT presented "The Messiah" Dec. 12 in Scottish Rite Temple, San Jose, with his Vallesingers, with piano and organ, Lena Alice Christopher at the organ.

RALPH BRIGHAM played a group of four organ solos in a concert by five artists in the Masonic Cathedral, Rockford, Ill., sponsored by Bethel Evangelical Church.

DR. SIDNEY C. DURST, of the College of Music, Cincinnati, Ohio, is acting as director of that institution during the leave of absence granted because of illness.

CYRIL A. MOSS, F.C.C.O., gave a program Dec. 7th in Knox United Church, Owen Sound, Ontario, for the M.T.A., playing Palestrina's Recerere, Mulet's Tu es Petras, Couperin's Soeur Monique, and works by Bach and Widor, in addition to his own Musical Clock and Brise d'Printemps.

MISS ELIZABETH WESTGATE gave a concert Dec. 16th in the First Presbyterian, Alameda, Calif., in which she played a dozen organ numbers and the Westgate Quartet sang six selections, the program including: Martini's Les Moutons, request numbers by Wagner, Thomas, and Rubinstein, Ashe's Shepherd's Flute, Julian Nesbitt's Celtic Suite (first performance), Barratt's Coronach, Guilmant's Grand Choeur, Fletcher's "Ring Out Wild Bells," Praetorius' "Lo How a Rose," Beethoven's "God in Nature," and the old Provencal carol, "Here a Torch." The Nesbitt suite is a piano composition, which Miss Westgate adapted to the organ and found highly effective.

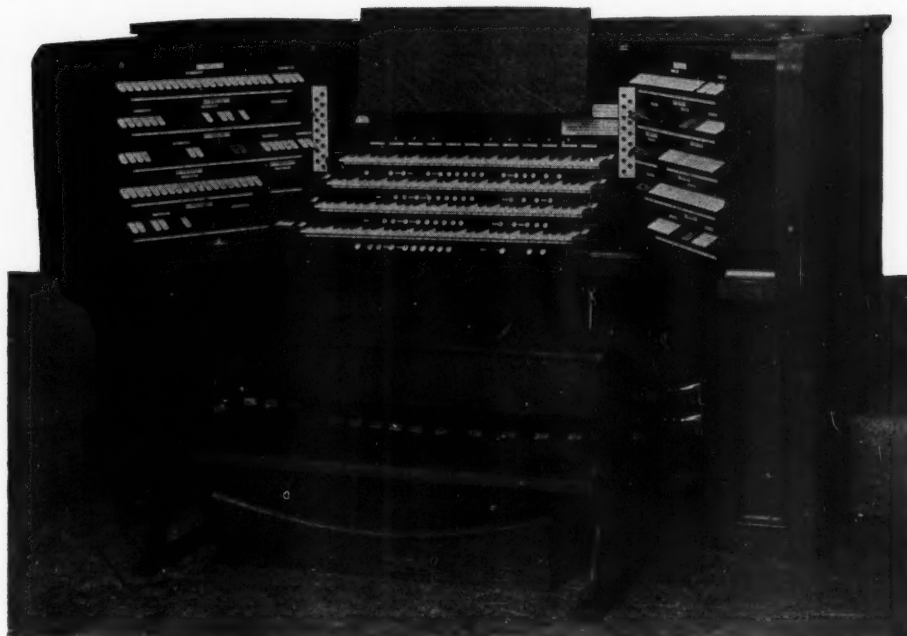
\$9,566,095 in pensions were paid by 19 denominations last year to retired ministers.

—MOLLER—

The new organ in the renovated Emmanuel Lutheran, Lancaster, Pa., was dedicated by Dr. Harry A. Sykes, of Trinity Church, Lancaster; Dr. M. P. Moller was present for the Sunday services and made an address to the congregation at the morning service, when Mr. Frederick Albert Hoeschke, of the Moller staff, played the organ solos.

Results — and their Causes

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All quotations are from a letter written by the donor of the organ, Mr. W. J. K. Vanston, of White, Weld & Co., of 14 Wall St., N. Y. C.

M. P. MÖLLER

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St. Louis News Summary

By N. WELLS
Official Representative

The Missouri Guild met at the First Congregational Nov. 25. Mr. Paul Miller presides at the fine new Austin and was host for the evening. Dinner was served at Commoner's Hall of the Washington University. The business meeting was cut short because we had a musical treat ahead of us. And a rare good treat it was! Mr. Daniel R. Philippi, of Christ Church Cathedral, played a Bach recital for the members. It was the most formidable and difficult program ever undertaken by a St. Louis member for the St. Louis A. G. O. The church is not a large one. The audience was small and scattered all over the church. There was no concert atmosphere, it was all more or less informal. There was a keenly critical audience; not that any came to criticize, the feeling was one of keen delight and pleasure in the music, in the performer, in his performance. But what we want to stress and accentuate and make plain is this: Here was an organist, a fellow member, who gave his best and the highest, not for money, not for honor, not for a concert audience, but for his fellow organists for a chapter meeting, and gladly, unpretentiously; no show and glamor, but with evident heartfelt pleasure. We do not hear or read the sentence so often nowadays: Art for art's sake! Yet here we had a genuine sample of it. Of course the player was warmly applauded, and highly complimented, but we feel that other Chapters should know and read about Mr. Philippi's beautiful gesture of service to the Guild. It was the good fortune of St. Louis organists to hear Mr. Lynnwood Farnam last year, and everyone knows in what esteem he's held not only as a concert organist but also as an enthusiastic and scholarly Bach interpreter. Less than two weeks ago we had the pleasure of hearing Marcel Dupre at St. Francis Xavier's, under the auspices of the Missouri N. A. O. We were most impressed by his marvelous improvisations. Fine form, enough melody and enough counterpoint to satisfy the most captious listener and Bach enthusiast. It is not only a gift, it is an art, a fine, great, highly developed art, with Mr. Dupre.

But! It has been said before, yet we feel impelled to say it again. Let us not forget our American organists and composers and virtuosos! Let us not minimize their efforts and achievements because they are so near to us, so close by, that we not only know them as artists, but also as men. Because we know them so well as men, of the hours of practising they do, of their little faults and foibles, of their hopes and disappointments, is no reason not to honor the heart, the soul, the hope, the aspirations of our fellow artists. Let us judge them by the ideal they strive to attain. A visiting virtuoso is like a meteor, flashing brightly and passing quickly. Is the impress a good and lasting one? Not always. Sometimes too much is expected and said of the meteor. What about the church organists, struggling along Sunday for Sunday, patiently and dutifully? What about the concertizing organists in your local city? What they

need as much as your visiting virtuosos is the smile of recognition and approval, a word of encouragement to keep up the good work, to stick to it, and to be true to the ideal.

We had the honor to have as our guests the distinguished Spanish director Senor E. Fernandez Arbos and his Senorita. He delighted the organists with some humorous stories. Senor Arbos is endearing himself to the orchestra and the audience by his masterful readings and interpretations of the classic, modern, and Spanish scores.

—DR. HARRY A. SYKES—

Dr. Sykes dedicated a 3m Skinner in St. John's Lutheran, Lancaster, Pa.; a Moller in Emmanuel Lutheran, Lancaster; Hook-Hastings in First Baptist, Norristown; and another dedicatory in St. James' Lutheran, Gettysburg, with 1100 in the audience. Each program was memorized, though for his monthly recitals in his own church, Trinity Lutheran, Lancaster, Dr. Sykes sometimes plays from the printed page; he uses his church soloists as additional attractions on these Trinity programs. Dec. 8th his choir sang Bach's cantata, "God's Time is the Best."

YON PUPIL

SCORES SUCCESS AT SIXTEEN
IN PUBLIC RECITAL

Robert Elmore, a youth of but 16 years, gave a recital in the First Presbyterian, Lincoln, Neb., and won distinctive praise from the critics, who indulged in such comments as "remarkable versatility," "depth and sympathy," "most brilliant and finished." All of which sets a good pace for one so young.

Mr. Elmore is a pupil of Mr. Pietro Yon and his achievement may be attributed to the latter's genius—somewhat of a prophecy that an advanced teacher imparts the arts of interpretation as well as the science of technic.

—HALIFAX—

The new Casavant was dedicated Dec. 1st with Mr. William Roche at the console, in the rebuilt Trinity Church, and there were special services each evening from Sunday to Friday, with three organ solos at each and a ministerial talk on some one particular hymn. For the organ-dedication ceremony the form of statements by minister and congregation, followed by hymns on the organ, was used, the program indicating the register used by Mr. Roche for each hymn.

Of Interest to Readers

EVERY man owes some of his time to the profession to which he belongs, said Theodore Roosevelt. To those of our readers who are actuated by the same idealism these lines are presented.



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Events Forecast



—JANUARY—

Baltimore, 5th: Maryland Casualty Co., Gas and Electric Combined Choirs, in concert directed by John P. Tingle; Austin organ.

Chicago, 6th, 20th: American Conservatory, lectures by Frank Van Dusen on "Bach, His Life and Works" and "Organ Composers of the European Schools after 1750."

Cleveland, 6th: Trinity Cathedral, Edwin Arthur Kraft recital, Skinner organ.

Dallas, 16th: Guild program on German music, lead by Mrs. Forrest Reed, with organ numbers by Mrs. Walter Alexander, Carolyn Schadek, and Mrs. W. H. Satterfield; address on "Experiences of an Organist as Told by Patrons," by Mrs. J. W. Day and Mrs. E. W. Schadek.

Dayton, 20th: Knights of Columbus Club House, program by Dayton Choirmasters' Club, with music by the Choral Art Society of St. Mary's, under the direction of Joseph C. Fehring; address on Music of the Catholic Church, by Father William Anthony.

New York City, 9th: N.A.O. dinner to Dr. C. Sanford Terry.

New York City, 12th and 26th: Christ Church, recitals by James W. Blecker, A.A.G.O.

Winnipeg, 5th and 26th: Westminster Church, recitals by Peter Temple and Henry H. Bancroft.

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—WINNIPEG C.C.O.—

Wilfred Layton was presented in a recital in Westminster Church, Nov. 17, in a program of music by Wesley, Bach, Davies, and Rheinberger; a novel feature was the singing by Mr. Layton's Augustine Choir of the chorales upon which the six choral preludes of Bach were based. The Center's monthly meeting was held Nov. 26, which was Ministers' Night; the members were guests of Rev. Hugh McFarlane and the discussion centered on church music from the standpoints of both minister and organist.

—SO. CALIF. A.G.O.—

The Chapter's Nov. 20th meeting was an organ concert on the Estey in the First Presbyterian, Santa Monica, with solos by Clarence D. Kellog and Otto T. Hirschler, the program including Foote's Suite in D, Bingham's Roulade, Jenkins' Dawn and Night; anthems by Rogers and Spicker were sung by a quartet under Paul G. Hanft's direction.

The Dec. 2nd program, in the same church, was played by Anna Blanche Foster and Loren W. Adair, with two anthems sung under the direction of

David Wright; the organ numbers included Guilman's Concert Piece in G, Bonnet's Chrysantheme, Yon's Sonata Cromatica, and works by Borowski and Bach.

—LINCOLN, NEB. A.G.O.—

A festival service was presented Nov. 17 in Westminster Presbyterian, with organ numbers by Cornelia Gant, Mrs. Flora Sears Nelson, Martin Bush, and Harold Turner. The choirmasters of Lincoln choirs were guests of the Chapter.

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—WALTER N. WATERS—

has returned to his former work as organist-choirmaster of St. Michael's Passionist Monastery Church, Union City, N. J., where he will have a choir of 70 men and boys, and a 3-65 organ that has been completely modernized by Mr. Gustav F. Dohring. Mr. Waters, organist of the Monastery from 1912 to 1918, has for the past two years been organist of St. Joseph's Church, Bronxville, N. Y.

The Monastery, a large Romanesque structure, with central dome, has exceptionally fine acoustics; Mr. Dohring has just completed the modernization of the organ, supplying electric action and a



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Mr. Waters, a native of West Sutton, Mass., comes of Colonial and Revolutionary ancestry, and still retains his old homestead in West Sutton, built in 1757, where he conducts a summer camp for his choir boys. He studied in the New England Conservatory, under the late Henry M. Dunham and Stephen Emery, and also at the National Conservatory in New York under John White. His former positions have been with the Suffield School, Suffield, Conn.; St. Augustine's Chapel, New York; St. John's P. E., Jersey City; Keap Street Synagogue, Brook-

lyn; Manhattan Congregational, New York; Church of the Epiphany, New York (10 years); and chancel organist at St. Patrick's Cathedral, New York. He was also professor of Gregorian Chant at Cathedral College for four years and teacher of harmony and organ at the National Conservatory for ten years. N.A.O. members will remember him as their secretary for seven years. His published compositions include many choral works for the church, published by Fischer, Gray, Schirmer, and Ricordi.

—W. WASHINGTON A.G.O.—
Nov. 22nd the Chapter presented a program on the 4th Kimball in University Temple, Seattle, played by Marvin W. Brain, Harold Heeremans, and Joseph H. Greener, dean; the program included compositions by Guilmant, Callaerts, Bach, Franck, and dean Greener's own Scotch Tone Poem, "a little gem."

A musicale of unusual character was given in St. Clement's Church, Seattle, under the direction of John McDonald Lyon, in honor of St. Cecelia, "one of the most pretentious programs ever presented in an Episcopal Church" in Seattle. There were seven organ solos by three organists, and vocal selections for chorus, duet, and solists.

—TEXAS A.G.O.—

The Chapter has again issued its attractive program booklet for the year, in which all activities and programs are listed; Mrs. Walter Alexander is dean,

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RECITALS — INSTRUCTION

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and the composer W. J. Marsh, whose works have been reviewed in these pages, has the distinction of being the only masculine member of the official board of this so-called "petticoat" chapter that has made so much trouble for the "trouser" chapters, grown weary in well doing; the Texas Chapter has been a model of interesting and thoroughly well-planned activity.

The booklet lists the Chapter's committees, among them: year book, recital, library exchange, examination, social, flower, telephone, membership, patron, publicity, etc. Meetings are held at 10:30 a.m. on third Thursdays, in City Temple.

Sept. 19: Business meeting.

Oct. 17: French program, Mrs. J. M. Sewell, leader; organ solos by Clara Dargan, Mrs. Wilbur Jones, and Carolyn Schadek; anthem directed by Katherine Hammons.

Nov. 11: Business meeting, special attention to new members and patrons.

Dec. 19: Spanish program, Mrs. Ellis Shuler, leader; numbers played by Mrs. J. W. Akin, Mrs. C. S. Hamilton, and Alice Knox Ferguson. Miss Grace Switzer gave an address on Bells and their History, Legends, Making, and Uses.

Meetings to come are German, Italian, English, and American, to be announced in later columns. Nov. 23rd was the annual luncheon, and on the 26th there was an invitation recital on the 4m Pilcher in the First Methodist, Dallas, by Mr. Parvin Titus, of the Cincinnati Conservatory.

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—PRIZES—

The Ogden Association, Philadelphia, announces \$1000 in prizes for musical compositions by the Negro race, the prizes being given by John Wanamaker in memory of his father the late Rodman Wanamaker. Full information may be obtained from the Philadelphia Wanamaker store.

—READERS' WANTS—

A reader wants a second-hand set of the Audsley Art of Organ Building and offers \$25. Another reader has a used set of the De Luxe edition which he offers for \$125. Another has a copy of the Audsley Organ of the 20th Century which he offers for \$60; and there is yet another that may be had for slightly less. Address T.A.O. if interested.

New York

Emanue-El is using its fine new building and organ for a series of recitals, the first given by Archer Gibson Nov. 29; Gottfried H. Federlein gave the second recital Dec. 6th.

The Bach Cantata Club announces six events for 1930: a Chorale Recital con-

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the services. As usual, the builders of the organ had all varieties of unexpected obstructions to meet with, including such an amount of dust and noise in the auditorium that organ-installation and voicing were entirely out of the question.

Miss Beatrice M. Klunter gave a recital to an invitation audience in Aeolian Hall, Dec. 4th.

John Erskine, celebrated author, and head of the Juilliard Foundation, was the chief speaker at the dedication exercises of the new building, completed at a cost of \$150,000.

N. Y. Music Week Association has published its Syllabus for the contests, a booklet of 20 pages. Church choirs and all classes of choral organizations are included; the contests seems to be restricted to the vocal field.

The Guild announces its usual New Year's Day luncheon, this time at Hotel Roosevelt, with Captain Bob Bartlett of Polar fame, as the speaker in a motion picture lecture.

Harold Reeves Yarroll, of the New York office of the Hall Organ Co., gave a dedicatory recital on the Hall Organ in the First Baptist, Freehold, N. J., and the church netted \$200 profit.

A memorial service to the late Bauman Lowe was held in St. Bartholomew's, Brooklyn, Dec. 15th, where Mr. Lowe had been organist for many years.

The Fourth Presbyterian, of which Willard Irving Nevins is organist, is giving a series of monthly musicales, which are announced liberally throughout the City by postcards direct from the Church offices. The Messiah and Elijah were given as the November and December offerings, with the assistance of members of the St. Bartholomew's choir; the Fourth Presbyterian maintains only a choir of four soloists. The organ is a Skinner.

Dr. Clarence Dickinson gave the Messiah Dec. 15th in Union Theological Seminary, under the auspices of the School of Sacred Music; the Candle Light Service was given there on the 19th.

Channing Lefebvre is continuing his Wednesday and Friday recitals on the Skinner in Old Trinity, at Wall Street on

Broadway; each program lasts a half hour and begins at 12:30. Morris W. Watkins and George Mead were guests-recitalists for the last two programs in November.

Dr. Wm. C. Carl and his First Presbyterian chorus, gave Handel's "Israel in Egypt" Nov. 24th.

Mrs. Bruce S. Keator of St. Andrew's announces another recital series by distinguished guest organists, Palmer Christian of the University of Michigan, and Rollo Maitland of Philadelphia. Mrs. Keator gave the Saint-Saens "Christmas Oratorio" Dec. 29 with organ, piano, harp, and violin; and Herbert S. Sammand by special courtesy of Mrs. Keator was guest conductor. Mr. Louis Dressler substituted a few Sunday evenings for Mrs. Keator and Dec. 8 included three of his own compositions, that day being his own birthday.

—F. W. RIESBERG—

Five hours sleep each night, three services each Sunday in Calvary Episcopal, two days a week in piano and organ teaching in the New York School of Music and Art, to the office of Musical Courier so early each morning that he is ahead of the porter, and concerts almost every afternoon and evening in his capacity on the editorial staff of that journal—such are the activities of Mr. Frederick W. Riesberg, known to all the profession in the Metropolitan district.

He is "enjoying life as never before," and humorously says, "As I approach maturity I find that the world rolls 'round more easily and time brings it many compensations." Among them will be a new organ of unusual size for the new church auditorium soon to be erected on West 57th Street near Carnegie Hall, which building is to be on the new plan, a combination of ground-floor stores, offices, apartments, and church rooms.

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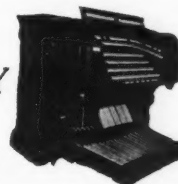
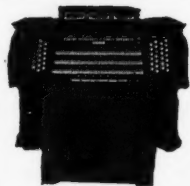
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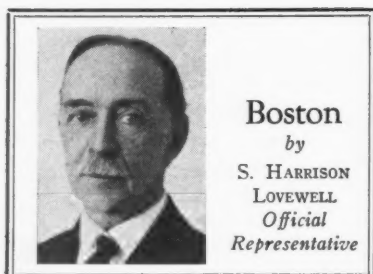
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Boston

by
S. HARRISON
LOVEWELL
Official
Representative

At the Social of the New England A. G. O. Nov. 18, resolutions respecting the death in California of Mrs. Florence Rich King were acted upon. Mrs. King undoubtedly ranked as the finest woman organist in New England and several columns of space would not adequately portray her worth as musician and woman.

A symposium was then instituted and the papers read and the talks given aroused considerable enthusiasm. The organ prelude was discussed briefly by George A. Burdett. "Prelude to what? What are churches for? The organ prelude bears a close analogy to the overture of an opera and should strengthen the atmosphere of the service. There should be no self-display and no over-weight of scholarship." Mr. Burdett's remarks in generalities were a kind of prelude to the next papers presented. Strange, is it not, that on these occasions no one likes to commit himself to definite, constructive statements!

Mr. Herbert Peabody's dissertation on organ postludes was a genuine piece of scholarship. It also was a plea for instructing students in psychology and service-analysis. Therein was point and principle. Again is urged self-effacement on the part of the organist. All the speaker advocated was truly applicable to liturgical services. Naturally, discussion led back to the "free" churches. With them it is evident that postludes do not occupy a very important place in their relationship to the service at large.

Dr. Macdougall followed by remarks on organ accompaniment. Not an item of real value was contained therein. Other speakers vainly attempted to bolster up the subject without success. A real dissertation on this subject with carefully worked out illustrations would be of great value.

The final paper written by Miss Edith Lang and in her absence read by the

Dean, treated admirably of organ transcriptions. Especially praiseworthy were "organ music that is music, and organ music that is merely technic." "Real music is always worthy of transcription," she stated, "because it has universal appeal." She took exception to the organ recitals that contained little or nothing for the general public. Because organ music in its appeal is a limited literature it should be supplemented by transcriptions of music from other sources.

During December four churches on the Back Bay opened their doors to Sunday afternoon organ recitals. The best advertised and the most popular of these recitals are those given by William Zeuch at First Church. He knows perfectly how to meet the desires of the general public. There is no dearth of organ playing in the Back Bay section of Boston. Just what the objective may be would require a psychologist to discover.

A recent visit to the Skinner Organ Company's factory in Dorchester was worth the effort. At the moment no large organ stood in the erecting room. Portions of the organ for Christ Church, Fitchburg, were already on the trucks, and what remained was being completed. The blue prints indicate that the organ is particularly worthy of the beautiful edifice to which it goes. An outstanding feature of the factory is its remarkable efficiency. Each piece of work bears a number whereby it can be identified. The workmen record on a card the actual time spent on any particular item. At the office the time-card is checked. When a contract has been finished, it is known to the last notch the exact cost of building the organ. The workmen with whom I talked were quick, on the alert, and contented.

In the voicing department I had the pleasure of playing on a French Horn, a register that found its inception in this factory. Its tone closely resembles a real French Horn, even to the effect of lipping. And in contrast to this beautiful register, there was an English Tuba, on

high pressure. Its tones are so tremendous that the voicer must place cotton in his ears or be made temporarily deaf. This register has been introduced by Mr. Donald Harrison. Its tone comes instantaneously and this quickness of speech joined to its majestic tone will make it invaluable in very large instruments.

Many are the object lessons an organist can learn by an hour in an organ factory. Every organist should make such a pilgrimage.

The New England Chapter made a brave showing when it placed a Public

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Service in Second Church, West Newton. Unless one has an auto, these suburban towns are rather inaccessible. The church was nearly two-thirds filled, chiefly by parishioners. There are a large adult chancel choir and a very large junior choir at this church. William Lester Bates, organist. Great praise is due him for the excellence of the singing. The a cappella work of the combined choirs was the best feature of the evening. While there was much indeed to commend there was also much that could be criticized. When analyzed, some of this criticism

would have to spring from the inner nature of the service itself. As is happening more and more in Boston our sectarian societies are trying to outstrip the traditional Episcopal church. For a number of years this particular society has been regarded as "high" because of its wonderfully beautiful Gothic building, its remarkable appointments in the way of altar, chancel and organ, and a service patterned after, if not sometimes actually like, that of the Episcopal church. All that in itself is perfectly proper, but also it is bound to lead to difficulties not easily surmounted. Those engaged in singing the services are far too many and the singing bodies are inflexible and unwieldy. This was especially noted in the recessional. One hundred and twenty-five singers make a line twice the length of the church. Perfect ensemble is impossible.

When a Public Service is being held why do not the officers of the Chapter appear in a body? Not only the officers but also the Executive Committee should take places in the processions and recessions directly before the clergy. The attendance of officers for instance at this last service was negligible. Absence of officers becomes almost an act of discourtesy toward those who present the service. The service at Second Church was nearly a typical first vespers of Christmas Day. There were Christmas organ selections, carols, and Christmas anthems in remarkably fine assortment.

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Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

FEBRUARY BIRTHDAYS

- 2—Adolph M. Foerster, Pittsburgh, Pa.
- 2—Dr. Ray Hastings, Bainbridge, N. Y.
- 3—Mendelssohn, Hamburg, 1809.
- 4—Floyd J. St. Clair.
- 5—Rossetter G. Cole, Clyde, Mich., 1866.
- 5—J. Lawrence Erb.
- 7—James H. Rogers, Fair Haven, Conn.
- 8—Charles Fonteyn Manny.
- 12—Lincoln, 1809.
- 15—Praetorius, 1571.
- 19—Eric Delamarter, Lansing, Mich.
- 19—Marcus H. Carroll, Belfast.
- 22—Chopin, 1810 according to Baker.
- 22—Washington, 1732.
- 22—C. M. Widor, 1845.
- 23—Handel, 1685.
- 23—Walter Keller, Chicago.
- 24—Wm. Wolstenholme, 1865.
- 27—Louis Adolphe Coerne.
- 27—W. R. Spence, 1859.
- 29—Rossini, 1792.

OTHER EVENTS

- 2—Purification of the Virgin Mary.
- 2—George W. Marston died, 1901.
- 2—Palestrina died, 1594.
- 3—Woodrow Wilson died, 1924.
- 6—Spanish peace treaty signed with U. S., 1899.
- 9—J. Varley Roberts died, 1920.
- 13—Wagner died, 1883.
- 15—Praetorius died, 1621.
- 17—Ethelbert Nevin died, 1901.
- 18—Martin Luther died, 1546.
- 23—George C. Martin died, 1916.



JAMES EMORY SCHEIRER

BECOMES ORGANIST OF SALEM REFORMED IN HARRISBURG, PA.

After serving as organist in Lebanon, Pa., associated with Rev. J. N. Levan as pastor, Mr. Levan went to Easton and Mr. Scheirer to Atlanta, Ga. From Atlanta Mr. Scheirer went to Birmingham where he has been for the past few years and where he recently organized the Bach Chorus. Mr. Levan, is transferring his activities to Salem Reformed, Harrisburg, Pa., wanted his former organist with him, and after making satisfactory arrangements for the continuance of the Bach Choir under the direction of Mr. James Haupt, Mr. Scheirer accepted the Harrisburg call. Mr. Haupt is both singer and organist, and the Birmingham Bach Chorus abandoned its intention to disband

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when Mr. Scheirer was able to induce him to take the work.

In Harrisburg Mr. Scheirer has a new 3-51 Moller, voiced and finished by Raleigh Williams, "an ace in tone-regulating . . . Mollers did a wonderful job." The 73-year-old Jardine has been moved into the Sunday School room, and Mr. Scheirer uses it at the 9:30 School service. At 11:00 is the morning service; at 6:30 is the Christian Endeavor, 7:45 the evening service. The Sunday School orchestra rehearses Wednesday at 6:30 and at 7:45 Mr. Scheirer has the mid-week meeting; choir rehearsal is Friday evening, and there is to be a brass choir, for such occasions as Christmas, when they will play from the tower. Mr. Scheirer is organizing a junior choir also; "the rest of the time I loaf," he says.

Salem Church awarded a higher salary than the organist requested in the original negotiations, and paid the moving expenses of Mr. Scheirer's family from Birmingham. The Church was organized in 1772; the present Jardine Sunday School organ was originally installed in 1856. In 1876 the building was remodeled, and the first week of December, 1929, was devoted to festivities in connection with another "beautifying" process, which included the new Moller Organ. Mr. Schierer gave the dedicatory recital Dec. 2, in a program of Widor, Beethoven, Henselt, Bach, Kjerulf, and Lefebure-Wely. The re-dedication festivities included the two services on Sunday, the recital on Monday, an inter-denominational service on Tuesday, a fellowship service on Wednesday when the combined choirs of the Reformed Churches of Harrisburg participated, a civic service on Thursday when the Governor of the State was present, a Christian education service on Friday, the dedication service the following Sunday morning, and the organ dedication service in the evening.

The console provides room for adding an Echo Organ of seven stops, and adding another seven stops to the other divisions. Mr. Schierer's selections for the programs of the week are herewith quoted from:

ANTHEMS

"Awake Put on Strength"—Matthews
 "Prepare Ye the Way"—Garrett
 "In Thee O Lord"—Henrich
 "My Faith Looks Up"—Schnecker
 "Sun of My Soul"—Salter
 "Awake My Soul"—Schnecker
 "Fear Not O Israel"—Spicker
 "Praise the Lord"—Randegger
 "Father Once More"—Matthews
 "Lord of the Worlds Above"—Beach

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 Nevin—Moment Musicale
 Diggle—Triumph Song
 Rogers—March. Intermezzo.
 Kraft—Castalian Fountain
 F. S. Smith—Chanson Gracieuse
 Ferrata—Overture Triomphale

San Francisco

By WALTER B. KENNEDY
Official Representative

The reader will be interested to know that these notes were originally entrusted to an airplane. The plane was destroyed by fire after a crash. The post-office did its best to serve notice on all who used that particular mail, with the result that by the time T.A.O.'s San Francisco correspondent learned that his notes had been destroyed, it was too late to send a duplicate report for the December issue; hence these notes appear in the January issue when they were intended for the December. Who would have thought in January 1918 when this magazine was founded, that it would be using the airplane to carry news reports across the entire continent? Indeed the world moves on. Now for the delayed report:

The first meeting of Northern California A. G. O. for the season was held Oct. 29th at the home of Estelle Drummond Swift, F.A.G.O., in Berkley. About sixty were present to meet the newly elected officers: Mabel Hill Redfield, dean; Theodore Strong, Sub-dean; Robert Bossinger, secretary; Walter B. Kennedy, treasurer.

William J. Kraft, F.A.G.O., formerly of the University of Southern California, has been transferred to Berkeley as a member of the faculty of the University of California. He is taking over the work of Edw. G. Stricklen, who is in Europe for a year of advanced study and research.

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Nov. 2 was a notable day for Northern California Organists. Mr. and Mrs. Marcel Dupre were guests of San Francisco. A banquet was held in their honor, under the auspices of the local A. G. O. After dinner, Dean Mrs. Redfield presented Mr. Robert Bossinger, of Calvary Presbyterian, where Mr. Dupre was to play the recital; and Mr. Dupre responded in beautifully couched English, much to the surprise of many present, the common belief being that he spoke only French. A vein of humor ran through his address, and he won his

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hearers' admiration. A stupendous program, played entirely from memory, displayed his genius. Personally, I felt like the farmer at the circus, who, viewing for the first time a giraffe, with his long neck extended high up in the branches of a tree, remarked to his wife, "Mary, there ain't no such animal." To some of us, Dupre seems incredible.

Among the recitals by local performers, we have the report of a dedicatory recital at St. Leo's R. C., by Theodore Strong, and a recital upon the new Aeolian at the Church of Latter Day

Saints, Oakland, by the same performer. Both were well attended and a highly interesting program present in each case. Edwin Lemare played Dec. 4, on the 4-67 Aeolian at Calvary Presbyterian, S. F.

Recent changes in positions about the Bay are Mrs. Earl Towner, succeeding Edgar Thorpe at the First M. E., Oakland; Harold S. Hawley succeeding Lucy Hannibal at the First Christian; Mrs. Oriin Padel succeeding Roy C. Brown at the Park Boulevard Presbyterian, Mr. Brown having retired from the organistic field entirely. Marshall L. Giselman, of the Legion of Honor Palace, S. F., has been appointed organist at Trinity M. E., Berkeley, where has just been installed a 4m Estey.

—SEEING IT—

Westinghouse announces the further development of the device that translates sound from audible waves to visible. A microphone carries the sound to an apparatus that throws it on a screen, where it has the appearance of the sound-wave already familiarly known to musicians. The theory is that seeing the sound may lead to its perfection in hitherto untried ways.



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the First Congregational, Westfield, N. J., of which Mr. Leslie N. Leet is organist, will present this season Messrs. Archer Gibson, Firmin Swinnen, and Rollo Maitland, and, if public approval warrants, additional artists in the continuance of the series. The Union-Essex N.A.O., of which Mr. Henry Hall Duncklee is president, is fathering the events.

Dec. 5th Mr. Gibson opened the series. He is best known as private organist for Schwab, Rockefeller, Manville, and the Vanderbilts, though some years ago he had established his reputation as organist of the famous Brick Church, New York. Mr. Gibson rarely appears in public recital; he is "the first organist in the history of the world to amass a sizable fortune entirely the result of his organ playing." He is an eminent champion of education in America for American musicians.

Mr. Swinnen, formerly of Antwerp Cathedral, has been for the past few years private organist at the duPont Estate near Wilmington, Del. He has a tremendous repertoire of memorized concert pieces, and is a composer of note; his most pretentious organ work to date is his Longwood Sketches, written and named for the duPont Estate where is soon to be installed the great Aeolian Organ, already in course of erection there. Mr. Swinnen draws freely both upon his great memory and his fluent improvisations, in an inexhaustible stream of beautiful organ playing.

Mr. Maitland has also attained fame for his improvisations; he is associated with Mr. Frederick Schlieder in the latter's new school of musical pedagogy, based largely upon spontaneous expression through improvisation, or which art Mr. Maitland is considered a master.

"Possessing as it does a fine modern organ, the Church is in a unique position to bring great artists to Westfield.... The organ was installed about four years ago, with electric action and Chimes, making it possible for the virtuoso to display his technic and interpretation without the handicaps met with on organs of an earlier day." It was built by M. P. Moller, and owing to the generosity of interested men in the Church, there will be no necessity for an admission charge proportionate to the value of the re-

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citals, though to defray extra expenses there is a charge of 50c a ticket.

The experiment will be watched with keen interest and it is to be hoped that Mr. Leet will be able to present his artists to the satisfaction of a discriminating audience that will require the extension of the series.

SOUTH ORANGE

F. C. MAYER DEDICATES M. P. MOLLER
ORGAN OF HIS DESIGN

Late in November the famous organist of West Point Military Academy gave the dedicatory recital on the 4-48-191-3555 Moller supervised by him for the Holy Communion, South Orange, N. J., in a program of Dubois, Dupre, Handel, Bach, Schubert, Wagner, and Widor. The unusual scheme, in serious design such as Mr. Mayer interests himself in, calls for 191 stops (including Percussion from but 48 ranks; there is dual and triple expression throughout, and the accessory equipment enables the organist to use his total resources with utmost efficiency. The scheme calls for so many new and unusual features that it will be the subject of a detailed article in a later issue. One of the features of the recital was a description of the organ with improvisation.

Detroit

By ABRAM RAY TYLER
Official Representative

The death of William H. Murphy seems to put the great Casavant at Orchestra Hall out of commission. I hope it is not true, as some say, that Mr. Gabrilowitsch holds no brief for the "King of Instruments." His Emperor has nothing to fear from it; surely no soloists have had greater receptions than the organists he has had.

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Keep your ears open for a man named Ed. Ossko. He will be heard from. His chorus gave another impressive concert Nov. 19th with a program of great historical as well as artistic value. To hear the Bach Chorales is an education itself for all who would be church musicians. In addition he offered Christiansen's "Hosanna" and "In Heaven above." His chorus grows in responsiveness and flexibility, but I could wish that he would admit those outside the Lutheran faith; his chorus needs a leaven of rounder, smoother, more cultivated voices. Historically I fancy it is a reproduction of the lusty Lutheran type of voice that Bach wrote for and used, but Wolle has shown us that the finer the quality of voice, the more tender and appealing Bach's message.

There seems to be a dearth of organ recitals this year; the Art Institute series is using a few.

HARRY A. SYKES

Mus. Doc., F.A.G.O.

Organist-Choirmaster,

Trinity Lutheran Church
Lancaster, Pa.

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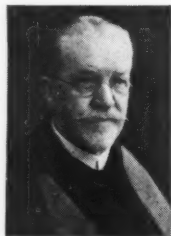
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It is with feelings of considerable relief that I find it possible to remark that during the earlier days of the autumn season no serious inroads into the ranks of British organists have been made by the arrows of that "insatiate archer," death, once described by Mrs. Hemans as having "all seasons for his own." But if death has retired into the background, resignations occupy a prominent position in the foreground. In the Manchester Town Hall, Oct. 9, there was enacted the closing scene in the official public career of Dr. Kendrick Pyne, when the Lord Mayor presented the distinguished organist with a check and an illuminated address on the occasion of the termination, after fifty years' tenure, of his position as official organist of the city. In his response to the presentation Dr. Pyne related many interesting facts concerning his connection with many of the great musicians of the latter part of the last century. The distinguished organist is further remarkable as being the only prominent musician now living who was present at the opening of the Town Hall in 1877. A great personal friend of Guilman, Dr. Pyne claims to have been the first to play the music of Cesar Franck in the city of Manchester.

Another retirement is that of Mr. George Riseley, now 84 years of age, from the conductorship of the celebrated Bristol Royal Orpheus Glee Society which he has led to victory for over 50 years, and raised that body to the status of being regarded as the finest male voice chorus to be found in the British Isles. Mr. Riseley was organist of Bristol Cathedral from 1876 to 1901, and was sometime conductor of the Bristol Musical Festival. In the days of the old

Colston Hall, at Bristol, his organ recitals were one of the principal features in the musical life of the city, he being at that time almost the only concert organist in that part of England. In those days, to see Bristol by day and hear Riseley at night was considered the proper way for country cousins to spend a Saturday in the metropolis of the fair West Country.

Amongst interesting organ openings mention should be made of the 4-66 in the new City Hall, Newcastle-on-Tyne, which was formally opened Oct. 1, by Mr. James M. Preston, the well-known Tyneside recitalist. At the other extremity of England, in one of my former places of residence, the beautiful sea side resort of Torquay, in South Devon, a somewhat unique instrument has been built and erected in Westhill Council School by the boys of the school themselves. At the opening ceremony the mayor, my friend Mr. H. Geen, J. P., presided; a recital was given by one of my former pupils, Mr. E. W. Goss, F.R.C.O.

Mr. Reginald Goss-Custard, younger brother of the organist of Liverpool Cathedral, is giving a series of six recitals on the restored organ in his

church of St. Michael's, Chester Square, London, one of the most fashionable churches in the metropolis. He has also given eighty recitals annually at the Bishopsgate Institute. Dr. Harold Drake has given a series of Bach recitals at St. Michael's, Cornhill; Mr. H. Dawson, at St. Margaret's Westminster; while Mr. A. Meale has resumed his popular series at the Central Hall, Westminster.

—LOS ANGELES—

The Oratorio Society, directed by John Smallman, announces its season of concerts; Bach's "Christmas Oratorio," Dec. 22; The "Messiah," Dec. 23, with Dr. Ray Hastings at the organ; Bach's B minor Mass, Feb. 15; and Bach's "St. Matthew Passion," April 13.

—M.T.N.A.—

The 51st annual meeting was held Dec. 26 to 28 in Cincinnati, Ohio, with an afternoon devoted to the radio in four discussions; among the addresses were one on the Dollar Mark in Music Education, by J. Lawrence Erb; the National Music League, by Harold Vincent Milligan; and the Great American Symphony, by William Arms Fischer, M.T.N.A.'s president.



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